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**Advertising in Translation: The Translation of Cosmetics and Perfume
Advertisements into Portuguese**

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ABSTRACT

Cross-cultural communication has acquired particular significance in contemporary societies, where the world-wide traffic of people, goods and ideas, which has impacted upon social and cultural values, raises debates over globalisation issues. Translation plays a crucial role in these interchanges, by mediating the socio-cultural contacts between different language communities.

The present study aims to look into the translation of advertisements that cross borders, and that are part of the cross-cultural flow. It will attempt to describe and discuss the translation strategies employed in the translation of perfume and cosmetics print advertisements into Portuguese. For this purpose, a selection of English and Portuguese advertisements of the major brands of these products has been made, so as to (a) outline the main translation approaches adopted in the translation into Portuguese, (b) compare them to the major approaches adopted in English advertisements of the same type, (c) discuss major issues in translation studies raised by the specificity of international advertising, and (d) infer some of the (cultural) factors conditioning these options.

This analysis will consider the different constitutive dimensions of these multi-modal messages, namely pictorial and verbal elements, the combination of which is believed to influence the translational approaches and processes. This study also seeks to demonstrate that discursive features and translation strategies are connected with the societies they are part of and hence both affect and reflect the existing cultural conditions and power relations. This view of discursive practices, particularly translation, as part of the wide cultural system, has required an approach that draws on

different disciplines, namely discourse and semiotic analysis, media studies in advertising and international marketing, as well as studies in translation.

1. INTRODUCTION

The moment for the meeting of cultural studies and translation studies came at exactly the right time for both. For the great debate of the 1990s is the relationship between globalisation, on the one hand, between the increasing interconnectedness of the world-system in commercial, political and communication terms and the rise of nationalism on the other. (Susan Bassnett, 1998b: 133)

The present study has been undertaken at a moment when the cultural turn in translation studies has already taken place,¹ opening the way to a new perspective on translation phenomena, one that considers translation practices as part of the broader cultural system, thus taking into account the factors and conditions that affect and are affected by textual production in general, and by translational production in particular.

In the article cited, which addresses the evolution of both translation studies and cultural studies, Susan Bassnett shows that there are various points of contact between them, and that after the cultural turn in translation studies, it is now time for cultural studies to recognise the value of the findings of translation studies research. She explains that these interdisciplinary fields are actively engaged in discovering and analysing the processes involved in textual production, which is part of the cultural system, with its conditions and constraints, and reflects, as claimed by the author, the manipulatory factors as well as the power relations present in discourse of a given society. As observed by Bassnett, 'translation always takes place in a continuum, never in a void', which means that there are a series of textual and extra-textual constraints acting upon translational processes, which have become the focus of attention of studies on translation (Bassnett, 1998: 123-124).

¹ For Edwin Gentzler and Maria Tymoczko (2002), this is a time when the 'power turn' has also taken place, a turn that implies an awareness of the power relations involved in translation practice, and a view of translation as an act that involves selection and manipulation, as well as recognition of the translator's participation in the creation of knowledge and shaping of culture (2002: xxi). This view of translation is present in Bassnett's discussions, as the author frequently refers to the manipulative power of translation, underlining the fact that this activity involves more than objective or faithful representation.

Mass communication and increased mobility of people, information and goods have had a visible impact on the world and on people's perception of themselves and of the Other. Conceptions of familiarity and remoteness have also been reassessed, and increased standardisation, at all levels, from objects and services to cultural events and communication, has made the notions of the global village and of globalisation relevant questions, which, however controversial, impinge upon practically every sphere of human activity.

As suggested by Bassnett, one of the consequences of the world-wide network of relationships at various levels is that it has also revealed and accentuated cross-national differences. Often, antagonism to increased standardisation has resulted in attempts to preserve and protect national identities, and in more extreme cases, in demonstrations against the dominance of big corporations and world powers, responsible for globalising strategies. An analysis of translation of advertising will necessarily reflect this tension between plurality and globalisation, between difference and homogeneity, as both these activities reflect the dynamics of communication: making familiar what was previously unknown, sharing what was formerly only accessible to some, and therefore working at the same time within the space of commonality and difference.

At first sight, international advertising seems to defy differences, cultural specificity and even national identity. We may rightly question how it is possible that a discourse that is so enmeshed in culture, requiring the audience's background knowledge and interpretation to succeed, ventures to cross national boundaries using identical campaigns. There are certainly socio-geographical factors that may hinder international advertising, which we will mention below, but once these have been overcome, language seems to be the ultimate challenge to cross-cultural advertising, as

it poses other challenges, with which it is inextricably connected, namely culture and ideology.

The role of translation in cross-cultural communication is now indisputable, and in the case of international advertising, it seems to acquire visibility, not only due to the prominence of the advertising discourse itself, but also because it is involved in the diffusion of brands and products world-wide. In addition, it raises questions which go beyond technical linguistic problems. The cultural-ideological dimensions referred to, which are reflected in language features and which influence them, can tell us a lot about our own culture, by drawing attention to the factors affecting translation processes, including the selection of texts, as well as the strategies involved in the composition of the translation products.

At a time when the relationship between language, culture and translation is no longer questioned, the analysis and description of translation phenomena tends to focus more and more on the factors underlying those phenomena, namely the conditions of the (cultural) system that is responsible for the translation – the ‘initiating system’ (Toury, 1980: 16) – since it is the target system that triggers and governs the whole process, first by requiring or necessitating the translation, and then by determining the requirements according to which it is going to be processed and produced, in order to be accepted by that same system. The reasons for the selection of this topic, and of our object of study – translation of advertising – are therefore connected with the fact that translation provides a broad perspective on different aspects of society and culture, for the reasons pointed out above, namely through the discursive strategies employed.

The consolidation of the European Union, in addition to the network of relationships between nations in various areas, has made translation an essential activity in our society. Advertising has also become a pervasive discourse, perhaps one of the

most conspicuous in cross-cultural and cross-national communication; according to Jean Baudrillard's sociological approach, it is probably the most noticeable means of mass communication of the present era (1981: 151). All of these reasons and others that will be adduced throughout this study have contributed to make translation and advertising worthy of our attention and interest, as well as relevant fields through which we may attempt to understand the world we live in.

In 'Rhetoric of Image' (1977), Roland Barthes explains that one of the reasons he focuses on advertising is that it is an overtly intentional message, with an empathic character in that its signs are fully formed to provide an optimum reading (1977: 33). As an openly intentional goal-oriented discourse, advertising enables us to assess relevant translation issues, such as readership, the role of the text's goal and function in the translational strategies, as well as the impact of socio-cultural factors in the process of production of translated advertising texts.

The clear non-arbitrariness of discursive features in advertising texts makes them pertinent objects of analysis as far as translation is concerned. However, the complexity of advertising discourse, and the vastness and diversity of advertising texts seem to make any attempt to cover fully all the aspects involved in the translation of adverts an utopian endeavour. In addition, much of the data collected to form our corpora rely on randomness, making it difficult to define consistent methods and criteria. In view of the above factors, and in an attempt to assemble a manageable corpus, the scope of this study has been narrowed, based on the following parameters:

- a) Selection of advertisements according to product type.
- b) Selection of medium.
- c) Selection of language pair.

As far as the type of advertisement is concerned (a), the decision to use perfume and cosmetics adverts in our analysis derives from the fact that the nature of the product is a key factor not only in the viability of commercialisation at an international level, but also in the design of an international campaign, since advertising strategies and features are directly influenced by the type of product. According to studies on international advertising, product category affects the degree of standardisation at various levels, and perfume and cosmetics adverts seem particularly suitable for such an approach, and hence more likely to be promoted through international advertising campaigns. The less culturally-bound products are, the more liable they are to standardisation, and 'high-touch' products, such as perfumes, are often cited as examples of goods that are easy to market internationally (see De Mooij, 1991: 86).² The kind of advertisements for these products, particularly in the case of perfumes, but also in the case of cosmetics, is strongly based on visuals, which also makes them more suitable for use in international advertising campaigns (De Mooij, 1994: 87). Therefore, in terms of research, with products that are more frequently the object of international campaigns, it becomes more feasible to gather a significant number of adverts to constitute a workable corpus.

Concerning the choice of medium (b), this has involved a first stage, a decision between print media, audio-visual media, and electronic media. Print media have been judged more suitable for our research, not only because they are more easily reproduced, but also because the television, the cinema and the radio imply a larger degree of randomness as far as data collection is concerned, a disadvantage that is also shared by outdoor advertising. In other words, finding two versions of the same advert in audio-visual media depends on being tuned into the right channel or station at the

² We will see below that another investigator of international advertising, Barbara Mueller (1996), also argues that the product category directly influences the type of advertising strategy, and is a prime factor in the planning and design of world-wide standardised campaigns.

right time, since the broadcasting of commercials is not predictable. In the case of outdoor advertising, difficulties would increase, given the low probabilities of coming across the desired adverts, especially in two languages. While the Internet has most of the advantages of print media in terms of our work, and is even more easily accessed, the fact that many sites do not yet include versions in all languages of the countries where products are marketed and advertised, including Portuguese, would cause methodological problems for our study. Notwithstanding, improvements and up-dating are constantly being made, which means that soon there will be more complete sites and that Internet advertising, and its respective translation, will become an increasingly appealing field of research.

Although TV has become one of the most important media, print media, namely magazines, also have qualities that make them attractive for advertising in general, and for international advertising in particular. Magazines allow readers to turn a given page backward and forward and read it for as long as they wish, often in a relaxed atmosphere (Barton, 1966: 126-127; see also Brierley, 1995). Furthermore, magazines offer high quality colour reproduction, which helps products to achieve an aura of prestige and quality.³ The fact that it is possible to obtain reasonably accurate circulation data, namely by checking subscription figures, is also pointed out by Roger Barton as a positive factor for advertisers. The diversity of magazines, combined with the accurate data on circulation, make it easier to match the choice of publication to the type of reader. Moreover, while, in terms of advertising media expenditure in Portugal, television is the preferred medium, print advertising represents a major stake of advertising investment (approximately 26%) (see Brochand et al., 1999: 326-327).

³ Sean Brierley also comments on the advantages offered by magazines, such as their physical presence, which allows re-reading and full-colour reproduction, making them attractive for advertising of certain products, namely cosmetics (1995: 113).

The second stage of medium selection has concerned the type of publication. While we have not excluded any type of print media, for they could be of use in the case of adverts that are more difficult to find, not all publications have been regarded as primary sources. Newspapers, for example, have not been frequently browsed for our purposes, first because perfume and cosmetics adverts are not abundant, and second owing to poorer print quality.

International magazines, on the other hand, have been the main sources of advert collection. Within the multiple international publications, we have relied mostly on women's magazines, such as *Cosmopolitan* and *Elle*, since they have become increasingly relevant international media since the 1980s (see De Mooij, 1994: 305).⁴ Moreover, their editorial content is favourable to advertising for the products in question, which makes them rich sources for cosmetics and perfume adverts. Other types of international publications, including In Flight magazines, also contain a significant number of international adverts. However, some of them have not been used because their editorial content is in English or bilingual, and adverts in these magazines tend to use the English versions. Furthermore, some specialised magazines, such as the *Economist*, even when there are national publications, are less likely to contain adverts for perfumes and cosmetics, due to their editorial content and target readership.

Women's magazines such as *Elle* and *Cosmopolitan*, 'share the same editorial formula and reach fairly homogeneous international target groups, but are published by different publishers in each country' (De Mooij, 1994: 214). Thus, with this kind of magazine the probabilities of finding the same type of adverts and therefore the different versions of the same advertising campaign are greater, and it is possible to

⁴ Women's magazine's role in today's society is emphasised by Carmen Caldas-Coulthard, who draws attention to women's magazines pervasiveness in modern societies, in which they play an important role in the maintenance of cultural values, and are therefore potent cultural forms (1996: 250, 269).

obtain more consistency in data gathering, for they are addressed to similar audience segments. Magazines such as *Vogue* and *Marie-Claire* are also international magazines, but unlike *Cosmopolitan* and *Elle*, and according to the *Publicitor's* chart of the Portuguese specialised press, the editions sold in Portugal are from other origins (Brochand et al, 1999: 339-340). The selection of preferred sources of adverts has not meant exclusion of other publications and media. In fact, we have frequently resorted to national publications of the same and other types, and when necessary to other media, especially the Internet, as it has enabled us to check versions other than the Portuguese and the English.

As far as the selection of the language pair is concerned (c), we have focused on Portuguese and English, a choice that has been motivated by the interests and competencies of the author of this study, and in the case of English, by this language's representativeness in today's international communication, a prominence that is also present in cross-cultural advertising. Adverts in other languages have also been used, especially in French, for purposes of comparison, and whenever they are regarded as pertinent for the discussion.

In short, our study will concentrate on the analysis of perfume and cosmetics magazine adverts in Portuguese and in English. The adverts were systematically collected between 1998 and 2001, although we have also used adverts from previous and subsequent years, which have been considered relevant to the present work. We have attempted to collect advertisements for the main international brands of the products mentioned, and, even though a fairly large number of print adverts has been actually filed, we have only considered the ones that were directly used in our study – 343 adverts – which means that this number already includes a preliminary and a final

selection. Of the 343 adverts, 158 are perfume adverts, 167 are cosmetics adverts, and 17 are adverts for different types of products.

The selection was based above all on the relevance of the adverts for the analysis, hence on qualitative criteria. In other words, we have used those adverts which contain features regarded as worthy of analysis, either because they raise pertinent questions, or because they may demonstrate some of the characteristics or viewpoints being discussed. The quantitative data used are aimed at corroborating our discussion and at providing an overview of the main strategies used in translation, as well as some of the features of advertising mentioned in this study. As argued by Leech when describing his own methodology in the analysis of advertising language (1966: 6-7), ‘quantitative and non-quantitative methods are complementary ways of finding out what a given body of language is like’.

Both translation and advertising draw on different fields of study and require a transdisciplinary approach. Therefore, any study involving these two activities will necessarily entail attention to and/or analysis of the various dimensions, issues and related disciplines. As a result, it becomes necessary to address various theoretical issues, in addition to the analysis of the corpus. Chapter two introduces the issue of international advertising, namely general questions concerning the conditions underlying world-wide advertising strategies. Chapter three is mainly dedicated to the description and discussion of the advertising discourse, not only textual-linguistic features but also its pictorial elements. The emergence of the field of translation studies is discussed in the fourth chapter, which refers to the influential contribution of translation scholars, who have been involved in the conceptualisation of this discipline. This chapter also attempts to provide a general overview of the more recent translation approaches, with an emphasis on the theories that have informed our research, namely

functionalist and descriptive perspectives. The theoretical framework adopted is believed to favour the discussion of translation as a goal-oriented practice, inscribed in a host culture, and we have also considered those approaches that allow us to consider the more pragmatic aspects of the translation of adverts. Mathew Guidère draws attention to the importance of this perspective in the analysis of advertising translation (2000: 48):

En effet, une réflexion téléologique sur la traduction permettrait d'enrichir le débat théorique et d'inscrire la pratique actuelle dans la réalité du monde contemporain, aux préoccupations utilitaristes et pragmatiques.

However, one of the points that we have emphasised is that we do not discard any kind of approach as irrelevant. Rather, despite making fewer references to other theories, such as linguistic-oriented theories, we recognise their contribution to the understanding of translation phenomena. Translation certainly transcends linguistic aspects, but it involves them too. The adoption of an essentially descriptive approach, on the one hand, and the vastness and variety of theories on the other have not permitted an exploration of all theories. Besides, our intention has not been to develop a comprehensive study of translation theory, but to carry out a discussion of the problems and issues involved in the translation of advertising. Therefore, in Chapter five we discuss different topics normally raised in translation studies, relating them to the specific case of the translation of adverts, in order to assess their relevance and the way they can be addressed within this field. Advertising translation brings into question some of these issues and concepts as the processes and factors involved in the creation and translation of international campaigns seem to undermine clear-cut assumptions of authorship and originality. Thus, some of the discussions included in this chapter are expected to unveil the indeterminacy underlying such working notions as author, source text, translator and translation, given the way international campaigns are designed to be used across

different cultural-linguistic environments. Analysing advertising translation involves us with the processes of international advertising, which go beyond linguistic matters and concerns, and therefore lead us to pragmatic issues that seem to transcend translational phenomena. The need to analyse the actual agents who participate in these processes, namely translators (or those who perform this role in agencies) and advertisers, and their respective roles, requires an intrusion into the agencies' world, into the way they operate, which is not easily accessible. For this reason, we will often rely on evidence provided by texts themselves, as well as by the data made available by advertising researchers. Chapter six includes some of the existing approaches to the translation of adverts, and describes the methodology and framework adopted in this study. Chapters seven and eight are dedicated to the analysis of adverts, and to the discussion of the translation strategies employed, which we have tried to relate to some of the theoretical questions raised. Within an approach that looks at translations as facts of the receiving culture (see Toury, 1995: 29, for example), we have also attempted to infer the conditions and factors underlying translation discursive strategies, and therefore discuss theoretical issues in the light of a target-oriented approach.

We are aware that we have not exhausted all possible issues and discussions connected with the translation of advertising, a vast and complex topic that can be looked at from different perspectives and with a focus on different aspects. We have therefore attempted to point up some of the main problems posed by the translation of advertising texts, bearing in mind that advertising translation, both production and products, is part of a broader socio-cultural system, which conditions and is conditioned, influences and is influenced, by this practice.

The view of discourse as social practice, provided by discourse analysts, has provided a fundamental basis for our discussion, since it has drawn our attention to the

role played by language in society, as well as to its ideological and representational dimensions. As stated by Fairclough (1995: 208), 'language is widely misperceived as transparent, so that the social and ideological "work" that language does in producing, reproducing or transforming social structures, relations and identities is routinely overlooked'. This insight into discursive practices rejects the view of language as a mere vehicle, emphasising its active part in society, and hence its value as an object of research into socio-cultural phenomena.

It is not surprising that this perspective on discourse has been essential in the analysis and understanding of translation products and practices. In this light, it becomes clearer that translation cannot be alienated from its socio-cultural dimension – it does not occur in a 'void' – and that analysing translations and translational strategies requires far more than consideration of the technical linguistic peculiarities. It is this perspective that will allow us to discuss the manipulative processes involved, and to question the role of the translator in this process, which clearly transcends the notion of the impartial mediator. Fairclough maintains that not even newsreaders achieve that mediating transparency, since 'if one is a mediator, one cannot come across as a mere animator or mouthpiece, there is pressure to put one's position on the line' (1995: 62).⁵ The translator will devise strategies to re-write a text in his/her language, so, from the moment s/he chooses from a range of possible options in the construction of the target text, s/he will be activating all the socio-cultural features and factors of which s/he is a product. The translated text will reflect these conditions and will enter the receiving system, either as an example of dominant discursive tendencies, hence contributing to

⁵ This is a position maintained by Critical Discourse Analysis, as explained by Roger Fowler: 'Critical Linguistics insists that all representation is mediated, moulded by the value-systems that are ingrained in the medium (language in this case) used for representation: it challenges common sense by pointing out that something could have been represented some other way, with a very different significance' (1996: 4).

existing power relations, or as a subversive discourse which defies the established discourses.

This awareness of the manipulative power of translation has been addressed by scholars such as Bassnett and André Lefevere, and also by scholars such as Lawrence Venuti, who has emphasised the role of translators and translations in the shaping of the cultural system and in the preservation – or defiance – of hegemonic relations. Post-colonial approaches also focus on the contribution of discursive translational practices to maintain the dominance of the coloniser over the colonised, and therefore the inscription of translation in a socio-cultural and political agenda.

We will not explore these approaches extensively, although they are relevant to our discussion insofar as they draw attention to the importance of looking at translations as the result of socio-cultural conditions, and as playing an active role in the formation of those conditions. We will argue that translational practice is directly affected by its function in the target culture and that it reflects the endeavours to produce a text that is acceptable in that culture. This will enable us to reassess such issues as the role of foreignness in advertising, as well as the role of interference. In addition, one of our claims will be that apparent homogeneity in global advertising strategies can be questioned if looked at from the target-culture's point of view, as standardised advertising campaigns, even when taken to the extreme, will always be undermined by the meanings and interpretations of each specific host culture. These and other questions will be discussed with the help of empirical data – the advertisements under analysis – which, while not pretending to answer all questions, will, it is hoped, provide a basis for fruitful discussion.

2. INTERNATIONAL ADVERTISING

Before we concentrate on specific aspects of advertising campaigns that are used internationally, it is necessary to look at advertising in the wider context of marketing. It has not been our intention to offer an exhaustive technical analysis of international marketing strategies, as that would be beyond the scope of this study, but rather to provide an overview of the major factors taken into account when a product is marketed world-wide. Advertising is only one of the stages of the marketing process, which means that a series of decisions concerning the marketability of a given product at an international level are bound to be made before the planning of the actual promotional phase, which includes advertising.

One of the preliminary assumptions underlying the whole process of internationalisation seems to be the widespread belief in significant similarities between people from different world regions and countries, and consequently of different cultures. Despite acknowledged and obvious divergent features which will influence people's buying habits, there seems to be an ever-growing area of commonality. Whether or not this is the result of global marketing itself is a discussion that does not belong in a study such as the present one. At this stage, it is relevant to highlight the wide range of products that are used across borders, which seems to point to a high degree of standardisation as far as various product features are concerned, a fact that is somehow caricatured in an example provided by Marieke de Mooij (1994: 4):

Take a look around you: you get up in the morning, put on your Italian shoes, get into your German car, go to your office where you use an American computer, and in the evening you watch your Japanese television set, eating a piece of Dutch cheese and drinking a glass of French wine or Scotch whisky.

This is a very stereotyped description which does not apply world-wide to all segments of society, but the fact that we can see it as possible makes internationalisation, or even globalisation, seem more real. Even though we may not share Theodore Levitt's more radical views on the issue of globalisation, in that 'more and more, people everywhere are growing more alike in their wants and behaviours, whether we are talking about coca-cola, microprocessors, jeans, movies, pizza, cosmetics or milling machines' (1986: xxiii), it seems unavoidable that numerous products have found their way into divergent markets through carefully devised marketing strategies. According to Levitt, the development of technology is directly connected with thriving globalisation, by contributing to the homogenisation of needs: 'A powerful force drives the world towards a converging commonality, and that force is technology' (1983: 92), which by improving transport and communications, has made the benefits of modern times known – hence desired – and more accessible to people everywhere.

Barbara Mueller mentions various economic factors that have motivated the internationalisation of companies (1996: 4-6) – saturated domestic markets, higher profit margins in foreign markets, the need and wish to extend a product's lifecycle – in addition to improved communications, which have made circulation of goods and information easier, and have helped to create, and shape the profile of, international consumers (1996: 24). De Mooij shares Mueller's views, pointing out that 'globalisation is a process stimulated by cheaper air travel, rising income, proliferating credit cards, increasing interdependence through capital flows and instant communications' (1994: 20). However, she also recognises a series of constraints on this process, such as national controls, or new types of protectionism, the structure of the company itself,

cultural values, which can be particularly problematic when the company fails to consider them, and different available infrastructures (1994: 26).¹

The issue of internationalisation is frequently connected with that of standardisation, a term that may refer not only to the product features, but also to the whole marketing process.² And again, it is the economic dimension that seems to be mostly behind the need to standardise, since, as Mueller explains (1996: 24), ‘major benefits associated with such standardization include lower production, distribution, management, and promotion costs’.

Despite the factors that stimulate the marketing of standardised products across the world, there are various conditions of the target market that have to be taken into consideration in such a process, some of which are connected with the constraints highlighted by de Mooij. Mueller refers to those conditions as environmental factors in the international marketing mix: demographic characteristics, economic factors, geographical characteristics, the political-legal environment and cultural characteristics (1996: 67). Although the marketer has little or no control over these factors, they all play a crucial part in the way the product is going to be received in the new target country or region. The environmental factors are going to influence decisions such as the product size, colour, material, as well as the packaging, the distribution channels, and, naturally, the advertising strategy.

Standardising one of the elements of the marketing mix does not necessarily imply the standardisation of all the others. Therefore, it seems relevant to consider the reasons and factors that lead the marketer to opt for an international advertising campaign. Once the marketer concludes that a given product meets the essential

¹ Wells et al. (1998: 689) claim that cultural factors can be stronger than actual regulation.

² By a complete marketing process we mean the four main stages normally mentioned by marketers – the four Ps – which include product, place, price and promotion.

requirements for being commercialised internationally, the next step is to decide whether a standardised advertising campaign seems feasible. According to Mueller (1996: 139), 'narrowly defined, standardized advertising refers to messages that are used internationally with virtually no change in theme, illustration, or copy – except perhaps, for translation where needed'. Numerous reasons may contribute to the decision to standardise an advertising campaign, such as the fact that co-ordination of promotional programmes is simplified, which in turn results in a faster implementation of foreign campaigns; costs are normally reduced; it is possible to exploit good ideas more thoroughly; and, no less important, brand images tend to become more consistently built, with the advantages that a uniform brand image may bring to an international company (Mueller, 1995: 139-140). As de Mooij explains, in tune with this idea, 'standardization of advertising helps to create a consistent brand image, recognizable worldwide, which reduces the risk of confusion for the consumer. Standardized advertising can also reduce the costs of producing artwork, film and other advertising material' (1994: 85).

The type of product is a fundamental factor in the decision to develop a standardised campaign. Mueller provides an analysis of the characteristics that make a product amenable to this strategy (1996: 140-146):

- Products for which audiences are essentially similar.
- Products that can be promoted via image campaign.
- Luxury products targeting an upper class.
- High-tech products, not steeped in the cultural heritage of a particular country.
- Products with a nationalistic flavour.

There are also a number of reasons for choosing a customised advertising campaign, many of which result from significant variations in the marketing environment, namely differences in lifestyles, customs, and buying habits, which make advertising 'one of the most difficult of the marketing mix elements to standardize' (Mueller, 1996: 146).

De Mooij distinguishes three ways of developing international advertising: adoption or export advertising, according to which the campaign is used world-wide without adaptation, or only with translated copy; prototype advertising, in which there is a set of instructions that normally cover various aspects of the execution; and concept co-operation or guideline advertising, in campaigns developed for use in several countries, according to which, 'guidelines are provided on concept uniformity, but not necessarily on execution' (1994: 234-235). Even within a more centralised approach to international advertising, there are different degrees of standardisation, which normally depend on the type of product, advertising messages, and the target audiences.

According to studies on international marketing, such as de Mooij's, marketers rely on research of this field to provide some data concerning the concepts and themes that seem to be more suitable for cross-cultural advertising. The author mentions a series of themes that are too culture-bound to be used in international advertising campaigns, and concepts that are believed to travel best (1994: 244-249). In the latter, the author includes case histories, adverts focusing on quality and productivity, as well as on the novelty of the product. Everyday themes, with appeals such as motherhood, taste, youthful appearance and love, among others, in addition to the 'made-in' concept, which draws on stereotyped characteristics of certain nationalities, are also frequently employed in international advertising. Some of these are frequent in advertising for the product categories selected, as we will see below.

The type of advertising strategy we will focus our attention on, and which conforms more closely to the definition provided by Mueller above (page 18), is the first, or the advertising concept which implies an almost unchanged advertisement used across different markets – adoption or export advertising. Advertisements of this type will allow us to concentrate on the translational processes, since translation of the copy into different languages is often the only transformation that takes place. This does not mean, however, that language matters play a minor role in other types of international campaigns. Language is part of culture, and it is therefore considered by marketers and advertisers as a crucial factor in the international marketing environment (Jeannet and Hennessey, 1995: 71). Overcoming the language barrier is believed to be a fundamental phase in the internationalisation of a product, and this awareness seems to influence decisions at a very early stage, such as the branding phase (1995: 72-73):

When the original idea, or thought is not part of the second culture, the translation may be meaningless. Brand names have been particularly affected by this because they are not normally translated. Consequently, a company may get into difficulty with the use of a product name in a foreign country, even though its advertising message is fully translated.

The product name is an essential linguistic element in a promotional message, and even in the adverts that rely mostly on pictures it is normally displayed, hence the need for careful consideration and research concerning the potential meanings and associations names may carry in different countries or regions. Jeannet and Hennessey mention the often cited example of General Motors' marketing blunder relative to its Nova model, which pronounced in Spanish corresponds to the literal meaning 'does not go' – an awkward attribute for a car. There are various other blunders with respect to names, connected with linguistic factors, which David Ricks et al. discuss (1974: 48), such as the case of Colgate-Palmolive's Cue toothpaste, which had very negative associations in

French because it was the name of a pornographic work; or the case of Schweppes Tonic Water, which was changed into Schweppes Tonic in Italy due to the fact that ‘il water’ is an idiomatic expression for bathroom in that country. These examples help to demonstrate the attention required in the selection of a product name, especially if there is an intention to market that product across the world through a standardised campaign. As emphasised by Jeannet and Hennessey, ‘today, companies tend to carefully choose product names in advance to ensure that the meaning in all major languages is neutral and positive. They also want to make sure that the name can be easily pronounced’ (1995: 73).

While product names make up an important part of the advertising strategy, since, as we will see below, advertising messages are often closely connected with the name of the product, and commonly evolve around its meanings and associations, the choice of the name belongs to an earlier stage of the marketing process. Thus, much as names may influence the message and hence the translation of a given advert, the other textual elements, namely the copy, also play a relevant role in international advertising strategies as they raise pertinent language matters, particularly with regard to translation. The verbal component of the advertising message is, in its turn, only a part of the overall message and, as noted by Mathieu Guidère, ‘*le coût traductionnel* désigne ainsi l’ensemble des adaptations nécessaires au transport du message publicitaire d’une aire linguistique à une autre’ (2000a: 22), adding that those adaptations involve elements other than linguistic ones. Nonetheless, the verbal message, in combination with the remaining elements that compose the advertising message, namely the pictorial component,³ has the important function of conveying the idea or concept devised by the

³ Special attention has been given to the pictorial aspects because this study will focus on print adverts, which normally consist of copy and picture, though we are well aware that there are various other elements to be considered in the advertising message, namely sound, movement, among others, which are peculiar to other means of communication.

advertiser. Therefore, advertising messages designed to be used in various countries have to take account of all aspects comprised by language, namely its linguistic dimension and its cultural dimension, as language is inseparable from culture.

Guidère describes two different ways companies deal with the translation of adverts world-wide: the centralised and the decentralised approaches. According to the former, the process is managed by the company itself (2000a: 22):

Les traducteurs sont des salariés de l'entreprise, généralement rattachés au service des publications et travaillant en collaboration étroite avec les autres services de la multinationale. Le travail est alors effectué par des traducteurs résidant dans le pays d'origine de la publicité.

In the decentralised strategy, the translation is done by other organisations, which could be an international translation centre or a multinational agency with branches in the targeted markets (2000a: 22).

The aspects just described, which refer to the role of language in international advertising, and the way translation processes are conducted, although more concerned with the marketing strategies, allow us to perceive some of the complexities that such texts may offer to a translator. Advertising texts have peculiar features which may give rise to specific language problems: they often consist of more than one semiotic mode, they normally target certain audiences, and have very specific goals, which give such texts an instrumental character. These and other aspects will be examined below, a discussion which will require a more thorough preliminary analysis of advertising language.

3. ADVERTISING AS DISCOURSE

As advertisements designed to be used world-wide proliferate, so translations of such texts become more frequent, a fact which has begun to attract the interest of scholars engaged in translation studies. Nevertheless, pragmatic texts, such as advertisements, do not capture the same attention as texts that belong to other genres, namely literature. In addition, advertising often arouses negative feelings, either due to the intrusiveness of advertisements, or to their association with less positive values, such as consumerism, or even because of their preying on other discourses (Cook, 1992: 92-204). Even scholars engaged in the study of advertising share a sceptical view relative to this discourse. Michael Shudson, for example, firmly devalues the effects of advertising, by explaining that its role in the increase or decrease of sales is only relevant, in rare cases, in so far as it interacts with other factors. (1984: 42). And when Shudson recognises that some influence is exerted by advertising, he does so pejoratively, acknowledging this to be a partial effect of consumerism: 'National consumer product advertising is the art form of bad faith: it features messages that both its creators and its audience know to be false and it honors values they know to be empty' (1984: 11).

Shudson's views reflect an extreme scepticism which is neither shared by proponents and professionals of advertising, nor even normally by its critics, whose belief in the manipulative power of advertising is present in their fierce attacks on the malignant influence of adverts upon people and society. Kathy Myers explains that criticism of advertising is often connected with politics and ideology, coming mostly from left wing sections, which regard advertising as part of capitalism, and from feminist movements, which accuse advertising and the mass media discourse in general of producing misleadingly subversive and dangerous images of women in society

(1986: 85-88).¹ Gillian Dyer mentions some of the arguments for and against advertising (1982: 3-4), but despite her interest in this discourse, she associates it with the creation of false needs, necessary to feed consumerism, claiming that its function is essentially to persuade, through the manipulation of values and attitudes (1982: 2-6).²

3.1 Language as Social Practice

The fact that advertising constantly borrows from other discourses makes any attempt to define it an arduous task, but one that may be relevant for our purposes since, in order to analyse the specific problems posed by advertising in translation, we need to know which features are peculiar to this discourse. Nonetheless, to provide a description of advertising seems to be an ambitious goal and one that would require a study of its own. Instead, this chapter aims to highlight some of the characteristics of adverts, with a special emphasis on those features that may directly or indirectly impact on translation.

We will begin with the description of the theoretical framework on which this study is based, by explaining our position in relation to concepts that have been or are going to be employed throughout. As we are going to look at advertising texts, particularly from the print media, we will consider the various dimensions incorporated in such texts, and the implications they may have for translation purposes. Although the advertisements discussed below will be taken out of their original environment for the purpose of analysis, it is as texts in their habitual role in social interaction – as magazine

¹ For many, advertising exerts an almost uncontrollable influence over people: ‘most critics of advertising perceive the profession as sophisticated black magic, twentieth century voodoo that appeals to our most base and animal desires for status, wealth and sex appeal’ (K. Myers 1986: 83-84).

² In a section dedicated to different models of analysis of adverts, namely the ‘Cultural Values Model’, she says (1982: 78): ‘To the degree that they manipulate rather than inform, distort rather than reflect the quality of life in our society and are products of decisions taken by an unrepresentative, unelected group of powerful businessmen, I would argue that they are harmful. The sad fact is that many people, while recognizing the frustration of their daily lives, are caught up in the fantasies offered by ads and are unable to see through them and their false utopias’.

advertises – that they will be considered in our analysis, as examples of advertising discourse. We shall be using this term in the sense proposed by Critical Discourse Analysis, in that discourse refers to language as social practice, thus being part of society and a socially conditioned process (Fairclough, 1989: 22-23).

The critical language approach is oriented towards analysing the way social structures determine discourse representations, and the effect discourse has upon social structures, its contribution to social continuity, or maintenance of existing power relations, and to social change (see Fairclough, 1995: 37).³ Although we will not focus exclusively on the contribution of language study to the understanding, and eventually change, of prevalent power relations in our society, these are indeed of interest to our approach, as they are present in translation. The ideological nature of language reveals the hegemonic relations established through translation, an issue that is addressed by translation scholars engaged in analysing the manipulation underlying translation practices, and is particularly visible in the work of theorists, such as Venuti, who deliberately adopt translation strategies to challenge existing ideologies and hegemonies, and in post-colonial approaches, which emphasise the role played by language and translation in the maintenance (and undermining) of power (for example, Niranjana, 1992). Moreover, the view that language and texts are eminently ideological, not only in their contents, but also in their formal features, seems especially pertinent for our purposes. We are going to look at texts' features as motivated, and not arbitrary, and as relevant in the construction of meaning. In other words, lexical choices, as well as structural, or text-type choices in advertising are conditioned by and condition existing discursual practices, and are therefore ideologically motivated. As pointed out

³ Roger Fowler has also emphasised the importance of viewing language as a practice that shapes, rather than merely reflects, power relations in society – as a 'reality-creating social practice' (1985: 62).

by Fairclough, text analysis has to consider all levels of discourse, from phonological and lexico-grammatical features to structural and generic aspects (1995: 7).

‘Language awareness’ is a key issue in Critical Language Study, which Fairclough claims to be the first step to emancipation, by increasing consciousness of how language contributes to the maintenance of power by some people in relation to others (1989: 233). It is our belief that the production and analysis of advertising translation entails an understanding of language that allows translators (and researchers) to perceive, and hence take into account, the complex relationships between the linguistic and social dimensions of a certain text. It seems important that translators are aware of the manipulative power their own choices involve, at all levels, including discourse functions,⁴ as well as ideological implications.

The perspective of discourse allows us to consider all the dimensions that constitute advertising, not only its textual dimension, which includes both linguistic and ‘non-linguistic textual features’ (Fairclough, 1989: 109), but also the other dimensions of discourse, such as the context, its subjects, and the way these interact and position themselves in discourse. Moreover, as discourse is conventionally determined, discourse production and interpretation are affected by the type of situation, which will also affect interaction and the positioning of the discourse subjects or participants. Context, in a broad sense, is hence essential in the whole process (1989: 151):

Interpreters operate from the start with assumptions (which are open to later modification) about context, which influence the way in which linguistic features of a text are themselves processed, so that a text is always interpreted with some context in mind. This means that the values which particular features of a text have, depend on the interpreted typification of the situational context.

⁴ We are using the term ‘function’ in the sense proposed by Hatim, which refers to the ‘modes of meaning’ in discourse, namely the ideational function, the interpersonal function and the textual function (see, for example, 1997: 219).

In this perspective, an analysis of advertising texts presupposes consideration of linguistic verbal features as conditioned by, and conditioning, all the other dimensions, in a dialectical relationship. Indeed, it does not seem feasible to attempt to analyse an advertising text, for whatever purpose, without taking into account that both the producer and the interpreter will be influenced by the fact that it is an advertisement – whatever such a term means to them – as they will draw on their knowledge and assumptions regarding that type of text, within its discourse, in a given medium, all of which will determine their expectations about the formal features of the text.⁵

Guy Cook (1996) also adopts a discourse-oriented analysis of advertising. He emphasises the fact that an advert consists of the interaction of a series of elements, which include both textual and contextual aspects. The former correspond to the linguistic verbal features *per se*, and the latter comprise all the remaining elements, namely substance, music and pictures, paralanguage, situation, co-text, intertext, participants and function (1996: 2-3). Cook further refers to the difficulty of describing this type of discourse on account of its often hybrid character and of the diversity of factors that characterise it (1996: 4, 9). In fact, as we have mentioned above, one of the aspects that may encumber an analysis of advertising is its resistance to definition. It is commonly said that what distinguishes an advert from other texts is its overriding intention to sell a product. Even if this were an undeniable postulate, which it is not, the difficulty would persist, as in its mission to persuade the audience to buy a given product, advertising uses a variety of discourses – from the scientific discourse, for example, which is very common in cosmetics adverts, to the religious discourse,⁶

⁵ According to Fairclough, people resort to their 'MR' (members' resources) in the processes of production and interpretation of texts. The 'MR' 'which people have in their heads and draw upon when they produce or interpret texts', include their knowledge of language, representations of the natural and social worlds they inhabit, values, beliefs, assumptions, and so on (1992: 24).

⁶ For a comprehensive analysis of the use of the religious discourse in advertising, see Odber de Baubeta, 1995a and 1995b.

among others. Geoffrey Leech refers to this device of advertising as 'role borrowing', which he regards as an aspect of the versatility of linguistic performance allowed in advertising (1966: 99-100).⁷ Moreover, and even though we are going to concentrate on commercial consumer advertising, we have to bear in mind that there are other types of advertising texts which do not aim to sell a product: humanitarian aid advertising, corporate and informative advertising.⁸

In order to cope with the multifaceted nature of advertising, as well as with the intersection of various discourses, Cook draws on the prototype theory (1996: 8), an approach that is regarded as satisfactory to apply to the definition of an advert, since, as he explains, 'because it tolerates fuzzy and indeterminate areas between concepts, prototype theory is also very helpful when dealing with hybrid discourse types created by advertisers' frequent ingenious attempts to disguise their ads as something else' (1996: 9). Advertorials, in which cosmetics and fashion advertisements use the format of magazine articles for advertising purposes, are common examples of this characteristic.⁹

The concept of discourse proposed by Fairclough may similarly accommodate the variety inherent to advertising. Discourse types are not static, in the sense that the conventions they draw upon are not immutable, nor homogeneous, and are subject to creativity. Discourses are resources to be drawn upon by subjects, who can combine them, creatively or not, so as to meet changes in social situations (1989: 39). For

⁷ Cook refers to this assimilating character of advertising discourse as parasitic, not necessarily as a negative attribute, but to explain that they attach themselves to their situation and to other discourses without being necessary to them, which does not mean they are not beneficial (1992: 29).

⁸ Vestergaard and Schrøder distinguish the different types of advertising, namely commercial advertising and non-commercial advertising, which, as they explain, have different goals and are not always aimed at selling (1985: 1-3).

⁹ According to Myers (1994: 208), an advertorial is 'an advertisement that looks like the editorial content of a publication'.

Fairclough advertising is a good example of the creative combination of discourse types (1989: 40).¹⁰

3.2 The Language of Advertising: Text

The hybrid character of the advertising discourse referred to above has not prevented successful attempts to describe its prevalent characteristics. This will seem more plausible if we accept that adverts are normally recognised and recognisable without difficulty, which indicates that there are traceable traits common to adverts in general. Contextual factors are clearly decisive in the identification of adverts, but they are not essential, as it is often possible to identify an advert removed from its context and situation. In this section, special attention will be given to the language used in adverts though we are well aware that given the variety of characteristics detectable in adverts, as well as the variety of discourses employed, and 'disguises' (Leech, 1966: 101), the recognition of an advert as an advert largely depends upon identification of the interaction of not only linguistic features, but of all its elements, as proposed by Cook. Trying to find prevalent characteristics of advertising language seems all the more feasible if we look at the case of self-parody in advertising. This advertising strategy relies on the assumption that the audience will recognise features – linguistic and/or non-linguistic – peculiar to this discourse (see Myers, 1999: 204-206) despite its chameleon-like character.¹¹

¹⁰ Fairclough acknowledges that there are texts that closely match certain text types and there are others that do not, adding that 'when people produce or interpret texts, they orientate towards conventions as ideal types, by which I mean that texts are produced and interpreted by reference to them but do not simply instantiate them' (1995: 13).

¹¹ Myers (1999) mentions various forms in which adverts refer to and parody advertising. These forms may include adverts' incorporation of another advert ironically, parody of the genre of advertising or of forms and vocabulary peculiar to advertising, reference to earlier versions of the same series and even parody of attacks on advertising.

We will draw mostly on the approaches of Geoffrey Leech (1966) and Greg Myers (especially, 1994) as they both concentrate on the analysis of recurrent features of advertising English. Cook's work will be referred to in many parts of this study, since it offers a comprehensive analysis of all aspects of advertising discourse, including the textual elements. Myers's approach (1994) focuses on the role of advertising as a prominent discourse in society. His discussion of the communicative function of advertising language, as well as of the relations it establishes with participants and with other discourses is essential for our analysis. Leech offers an in-depth description of the peculiarities of advertising language, based on both qualitative and quantitative methods, which have enabled him to assess recurrence of features.¹² Despite the regularities encountered, Leech acknowledges from the outset that the major characteristics of advertising English are its versatility and deviation from standard advertising patterns, reflecting a compromise between conformity and unorthodoxy (1966: 4). Subverting grammatical or structural conventions is a common device in advertising, which aims to capture reader's attention. As Cook claims (1992: 140), 'this phenomenon is especially pertinent to advertising, a genre where such external deviations as graphological innovation, misspelling, puns, ungrammaticality, sustained ambiguity and so on have become so expected that in a sense the most truly deviant ad is that which has no external deviation at all'.

In his analysis of 'standard advertising English', Leech goes through the main features of advertising language, mentioning recurrent grammatical and lexical features, as well as aspects of phonology, orthography and context. He establishes a relationship

¹² While Leech's study was completed some years ago, most of his findings, descriptions and discussions still apply to current research on advertising language. Leech's work is recommended by theorists engaged in the study of advertising, such as Cook (1992: 20), who claims that some of the earliest academic studies on this subject, including Leech's, are still the most relevant. Myers also regards Leech's *English in Advertising* as an excellent linguistic analysis of advertising (1994: 11).

between linguistic patterns and context, and a connection between formal features at different levels and their communicative intent and function.¹³ In other words, advertising English is closely connected with its purposeful character, as adverts try to capture the audience's attention ('attention value'), sustain the interest attracted ('readability'), be remembered or recognised ('memorability'), and lead to action ('selling power') (1966: 27-29). To reach these goals, in addition to other discursive elements, advertising depends on language, and there are various features that seem to be more resourceful, and hence more frequent in advertising, namely certain types of registers and structures, such as the preference for colloquial styles, the use of imperatives, and of what Leech calls the disjunctive mode,¹⁴ various forms of wordplay and associations, rhetorical devices, including figures of speech, prosody, formal schemes, among others.

Lancôme Lip Dimension

Liquid colour that lasts. Full lips that seduce.

LIP DIMENSION

Lasting Liquid Lip-shaping colour

Give your lips added dimension:

- Plump your lips with liquid, light-reflecting colour.
- Shape your lips with a sleek, precise and patented applicator.

RESULT: Full, perfectly defined lips with a choice of 12 vibrant shades that last and last.

Many of these features are present in the above advert, which illustrates the way linguistic resources are employed to serve specific purposes. The imperative clauses, as well as the simple present verbs of the headline, are highly frequent in advertising copy,

¹³ Leech mentions that the different levels of patterning in language are: grammar and vocabulary (form), phonology, orthography and context (1966: 8).

¹⁴ According to Leech, 'the disjunctive mode belongs to contexts in which, for one reason or another, the message is of an abnormally simple nature, much of its import being inferred from circumstances in which it is transmitted' (1966: 90). This mode includes abbreviated grammar, common in telegrams and headlines, and block language, and is, according to Leech, very frequent in advertising English, in which its various forms co-exist. For a more detailed analysis of the way disjunctive language is used in advertising, see Leech (1966: 90-97).

which has a preference for unmarked and simple verb forms, which indicate a more personal style, and in the latter case, give the advertising promise a timeless character (Leech 1966: 80, 110, 122-124; see also Myers, 1994:47). The parallel structures, in the headline and in the copy, are examples of 'formal schemes', which 'heighten the emotional tone of the message, giving insistent emphasis to the points of strategic importance' (Leech, 1966: 190), and establish important meaning relations (Myers, 1994: 31). Alliteration is profusely employed in the advert, through the repetition of the 'L', and in advertising in general, such as the advert below, which also employs other prosodic devices, namely rhyme, alliteration and assonance:

You'll love our sizzling new summery shades. Look hot and stay cool with the fashion range that's so light and bright, you'll be sure to shine this summer.
Easy
Breezy
Beautiful
Cover Girl

'Phonological schemes' make adverts more striking and easy to remember (Leech, 1966: 188), as they possess some 'ritualistic' property that encourages repetition and, no less important, 'can be perceived even by people who are not familiar with the language in which the message is composed' (1966: 189). Profuse pre-modification is also present in these adverts. The complex structures of pre-modification provide not only information about the product, but constitute a 'glowingly attractive description of it', as well (Leech, 1966: 129). These structures often consist of adjectival compounds – 'light-reflecting', 'lip-shaping' – which normally represent a compression of meaning, and allow advertisers to avoid commonplace expressions, giving the advertising message more scope for creativity and impact (1966: 137-140).¹⁵

¹⁵ The advert for Giorgio Beverly Hills perfume, included in Appendix 1, also contains most typical features of advertising language just discussed. It is particularly rich in parallelism and prosody, namely

While it is not our purpose to undertake a comparative study between advertising English and advertising Portuguese, an analysis of Portuguese adverts will demonstrate that there are both differences and similarities in the linguistic devices employed. We have not encountered in Portuguese literature studies equivalent to those developed by Leech and by Cook, but Alexandra Pinto's work (1997) reflects a growing interest in this discourse. Pinto maintains that the linguistic component, alongside the graphic and pictorial elements, is responsible for the persuasive power of advertising messages (1997: 14), and therefore looks into the various linguistic features found in Portuguese adverts, some of which have been discussed above, and are hence common to advertising English.¹⁶

It is also possible to anticipate some differences between advertising English and the language employed in Portuguese advertising, as the two belong to different language systems. Portuguese adverts are unlikely to display the prodigality of compounds used in pre-modification structures of English adverts, since the Portuguese language does not allow such versatility. In addition, post-modification is more common in Portuguese. Nevertheless, many of the linguistic devices referred to by Leech are also present in Portuguese advertisements, namely the preference for direct address forms, such as imperatives (1) and interrogatives (2), which constitute the reader as the addressee,¹⁷ and formal schemes (parallelism), including anaphoric structures, which influence the way adverts are perceived and memorised (Pinto, 1997:

rhyme, alliteration and assonance. There are also instances of figurative language and punning, as the habitual slogan of Giorgio fragrances may show: 'There's no place like Giorgio'. Direct address is especially present in the question and there are numerous examples of disjunctive grammar.

¹⁶ This work provides a useful discussion of linguistic resources used in advertising, as it includes explanations of their role, their function and their effects in the overall message. Pinto covers various general categories, which are thoroughly discussed and include such aspects as ambiguity, opposition and deviation, construction and de-construction of words, wordplay, parallelism, incursions into logic, subversion of fixed expressions, and deictics.

¹⁷ Myers also points out the constitutive character of this textual device: 'Questions, like commands, imply a direct address to the reader – they require someone to answer' (1994: 49).

85), and which are often combined with other devices. Besides the anaphoric structure, advert (3) draws on a fixed expression, ‘Ano Novo. Vida nova’,¹⁸ which has been adapted to the message’s purpose while preserving the idiom’s positive associations and regular patterning. Moreover, as Figure 1 illustrates,¹⁹ parallelism can benefit from graphic display, and may also combine formal and phonological schemes (Cook, 1996: 134). Other phonological regularities, which produce an emotional mnemonic effect (Cook, 1996: 120-121), such as rhyme, rhythm and metre, are equally recurrent in Portuguese advertising (4) (Pinto, 1997: 85-86):²⁰

- (1) Conheça Individualist e tire o máximo partido das suas pestanas. (Estée Lauder Individualist) (Meet Individualist and make the most of your eyelashes.)
- (2) Está preparada para ter um corpo perfeito? (Yves Saint Laurent Le Soin) (Are you ready for a perfect body?)
- (3) Rosto Novo. Vida Nova. (Estée Lauder Resilience Lift) (New face. New life)
- (4) O mar para modelar o bem-estar. (Orlane B21) (The sea to shape well-being)

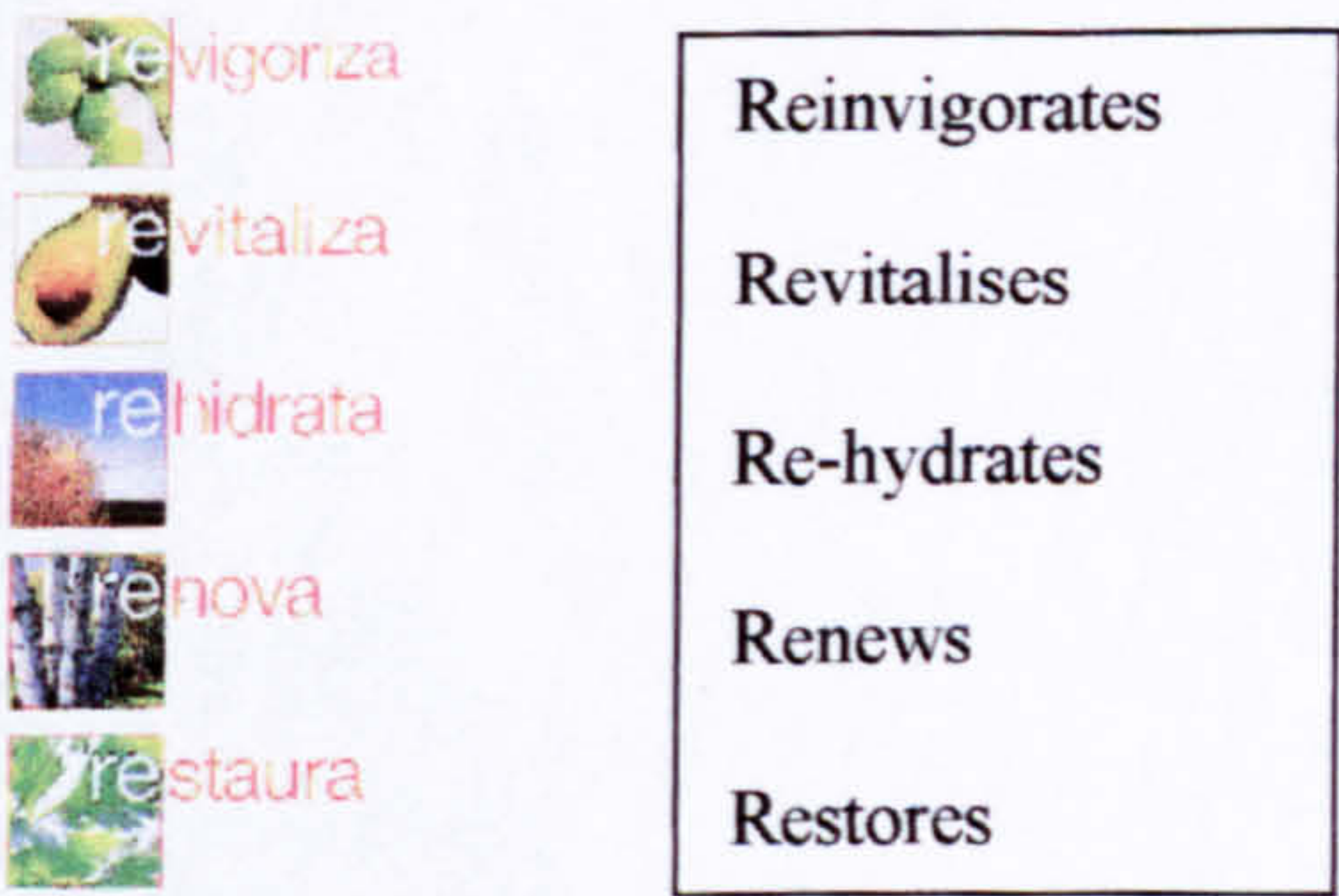


Figure 1 – Estée Lauder Millenium Energist (extract)

¹⁸ This idiom is normally used to express hope for the new year. This expression is frequently adapted to various kinds of situations.

¹⁹ Parallelism is obtained through the repetition of present tense forms, and of the prefix ‘re-’, which also results in the alliteration of ‘r’, as well as through graphological devices. An extract of the original advert has been used in order to illustrate the graphic parallelism more clearly. A complete copy of this advert has been included in Appendix 1 (Figure 1). Our translation in the text-box next to the figure.

²⁰ Our translation in the examples below.

As we have said above, and notwithstanding the fact that we have pointed out some recurrent patterns in advertising texts, it is necessary to stress, as Leech did, the versatility of advertising discourse, as well as advertisers' constant search for new means of expression, not only by avoiding the features of standard copy, but also through incursions into language itself (Leech, 1966: 194). This versatility, however, does not mean that advertising discourse enjoys complete freedom. By focusing on recurrent features of advertising language, Leech's study has shown what Fairclough has also emphasised: that no discourse is exempt from convention. In addition, the loaded language of advertising involves very objective goals, and is hence constrained by various factors, including the product advertised itself. Leech compares medicine advertising for medicines to that promoting women's clothing, explaining that advertisements for the former frequently employ long discursive copy whereas those for the latter use short emotionally descriptive texts (1966: 57-58). This still applies to today's advertising, in which medicine adverts remain more informative, albeit probably with shorter copy than before, and fashion advertising has become more and more associated with soft-sell approaches.²¹ Below, in the analysis of perfume and cosmetics advertisements, it will be possible to observe significant differences in the use of language connected with the nature of the product advertised. Such differences are not only visible in the length of textual elements, but in certain discourse features, such as the use of scientific and medical terms in cosmetics adverts, which is not matched by perfume adverts, rich in lexical items with a more emotive and subjective character.

There are other factors affecting the makeup of advertising messages, namely the medium, which impacts on the overall structure of the advert, including the

²¹ As explained by Wells et al. (1998: 401), soft sell is an approach that 'uses an emotional message and is designed around an image intended to touch the heart and create a response based on feelings and attitudes'. It is normally opposed to hard sell, which is based on a rational informative message.

linguistic structure and the design. While we have focused on print magazine adverts, we will also note some differences between these and Internet adverts.²² Another conditioning factor is the audience, as the significant number of studies on audience research shows.²³ The envisaged addressees will be decisive in the selection of a communication strategy, as variations on language, at all levels, according to the nature of the targeted audience (age, sex, social status, geographical area) are most noticeable (1966: 63-64). This aspect will be covered more thoroughly below, since audience is also a primary factor in translation. Even so, it seems important to mention that advertisers' reliance on the knowledge of the audience allows them to resort to various types of wordplay, allusion and parody, as well as to different discourses. These textual devices are only possible because the targeted audiences are expected to recognise and decipher certain features, and are also a means of dealing with the audience's 'knowingness' and scepticism towards advertising, by providing a creative use of language.²⁴ The aim of the advertisement also influences the choice of language. Leech claims that the distinctions found in language are normally matters of emphasis, which he illustrates by comparing prestige advertising to consumer advertising. He concludes that the latter tends to be more informative and structurally complex, containing fewer imperative clauses and milder forms of self-eulogy (1966: 64-65). What this analysis seems to suggest is that these factors cannot be considered in isolation; they are interwoven, and it is their interaction that will condition the textual strategies adopted.

²² To illustrate this point Leech provides a comparison between the major characteristics of advertising copy on television and in the press (1966: 58-63).

²³ Although we share Myers' view that one of the problems of audience research is that audiences are viewed as categories, and are therefore abstractions, whereas the audience is composed of the actual real people who watch the advert (Myers, 1994: 196), the truth is that adverts are designed with some kind of audience in mind, no matter how abstract or hypothetical.

²⁴ Myers maintains that the audience's knowingness poses great problems to advertisers, as it refers to the audience's advertising literacy, or to the audience's awareness of advertising forms and conventions. This leads advertisers to constantly think of and look for new ways to attract (and surprise) the audience (Myers, 1999: 293-294).

3.3 Advertising Pictures

I do not believe that it is any longer possible to give adequate accounts of texts, even of texts which appear in the print media (let alone those which appear on television, or in cinema) without transcending, decisively the hitherto relatively rigorously observed 'boundaries' of the verbal medium. (Gunther Kress, 1996: 20)

The line between linguistic and pictorial elements in advertising in our discussion is merely a methodological division to facilitate an examination of the different elements that, in combination, constitute an advertisement. Indeed, the relationship between the various dimensions of advertisements has already been alluded to in this study, and will be addressed below, as we will try to demonstrate the way pictorial and linguistic elements interact in advertising, and their dependence upon each other. Moreover, the pictorial dimension of written language should also be taken into account, especially in print advertisements, since advertising makes use of all resources available to it, including the graphic features of writing, such as typeface, font size and colour, arrangement on the page, among other aspects related to design. As observed by Cook, these aspects of the paralinguage of writing are extensively exploited in advertising. He provides a discussion of the use of graphology in advertising, drawing attention to its iconic, indexical and mood-evoking character (1992: 77-87).²⁵ This aspect is present in the Shiseido logotype, which does not resort to the Japanese alphabet, but uses a font type that evokes oriental characters:

²⁵ Cook explains that the notion of index, as proposed by Charles Peirce, can be particularly useful in the description of paralinguage, in that 'an index is a sign which points to something else by virtue of a causal relationship', and he adds that the interpretation of indices depends on the reader's knowledge of the world (1992: 69).



Figure 2 – Shiseido Logotype

Whatever type of image is used in advertisements, it is clear that pictures have acquired prominence in advertising. In fact, the ubiquity of visuals in society has been noted by experts on image and by philosophers, such as John Berger and Roland Barthes, who have drawn attention to the increased weight visual elements have in communication. Berger refers specifically to the density of visual images, including advertising images, as an unprecedented urban phenomenon at the time (1972: 129), and one that is still evident today. Barthes emphasises the relative importance of pictures, suggesting that image has come to outweigh the words, which are now ‘parasitic on image’ (1977: 25). The shift towards illustrated adverts took place in the late nineteenth century, and was associated with the need to reach a broader mass audience (K. Myers, 1986: 21). This tendency of image to supersede writing in advertising has continued, and today, with the increase of international and global advertising, the comments made by Berger and by Barthes have acquired even more significance.

The prominence of visuals in advertising has been pointed out in various studies on this subject, but the value and function different researchers attribute to them are not always coincident. Dyer, for example, has singled out the strong cultural impact of images conveyed by the media, mentioning that the sophistication and persuasiveness of visuals have reached such a stage that they exert a significant influence on the way people organise their experiences and understanding, underlining their illusive character (1982: 83). Williamson seems to share the view that pictures can be dangerously effective, particularly because of the difficulty in controlling the meanings transmitted by images in adverts (1978: 175). And, even Myers, who does not adopt Williamson’s

criticism towards advertising, suggests that one of the ways advertising can subvert system restrictions, and hence regulatory restrictions, is through image and other non-textual elements, explaining that ‘regulations tend to shape the copy of the ad, but they can have very little effect on imagery, story, music, associations – the things that really make ads work’ (1999: 199-200).²⁶

Pictures may indeed be less liable to restrictions, but this seems to be only one of the reasons why advertisers resort more and more to visuals, especially if we consider that the development of new techniques has made visual presentation more elaborate and effective, and thus contributed to their prominence relative to the verbal messages (Schudson, 1984: 63). Also, as noted by Myers (1994: 135-136), one of the reasons that pictures are so important to advertisers is the idea that pictures do not lie. While Myers himself refutes this assumption, since he believes that people are aware that pictures, photographs included, can be manipulated, he acknowledges that pictures do not invoke the readers’ scepticism to the same extent as the verbal text. Notwithstanding, he maintains that arguments stressing visuals’ depiction of ‘the real thing’, or the dichotomy between pictures and words as irrational versus rational, respectively, fail to consider the active role of the audience in the interpretation of pictures, treating the audience as passive. Indeed, one of the advantages of pictures – and maybe also one of risks for the advertiser – is that ‘pictures involve the audience in constructing for themselves a range of messages’ (Myers, 1994: 136).

Barthes has addressed this issue in an essay on the photographic message, in which he exposes important aspects concerning the way pictures, namely press photographs, are read. He draws attention to the analogical attributes of photographs and explains that although the photograph produces reality as it is, such visual messages

²⁶ Cook’s views on this issue are identical. He explains that ‘advertisers rely more and more upon pictures, while their critics still harp upon the “literal” meaning of copy’ (1996: 49).

also involve a connoted message (1977: 17): gestures, poses, colours and other effects displayed in photographs endow the image with cultural significance. In addition, the producer's situation, knowledge, intention and projection of the potential receptor will also have an impact on the production of an image, the reading of which will depend on the actual viewer's situation (1977:29). Advertising pictures, in particular, rely on people's knowledge, and can only be read and interpreted as part of the society that produces and reads them. Like any message, regardless of the semiotic mode, a pictorial message exists in society, and cannot be understood without reference to it. Therefore, it is important to take into consideration that a picture does not simply mirror reality, it is rather the result of the producer's perception, and projection of the potential audience, and it is subject to the viewer's perception, as well.

As discussed by Erving Goffman (1976), perhaps more than other kinds of pictures, advertising pictures – 'commercial pictures' – are overtly posed (1979: 15),²⁷ which means that they are admittedly fabricated. Indeed, advertisers are aware that the audience knows that the picture of a beautiful model wearing a given cosmetic product is true in that it actually depicts the model who posed for the photograph, but that it used a series of photographic techniques to make it more appealing, and that the model is in a certain way performing a role. This mutual awareness influences not only the production of adverts by the advertiser, who is always looking for ways to make the advertising message more appealing, but also the reading of the picture by the audience, who knows an advertising picture is supposedly made to be alluring. It may tentatively be said that these pictures involve a pact between the audience and the advertiser.²⁸

²⁷ For Goffman, advertising pictures belong to the category of 'public figures', or more specifically, 'commercial pictures', which means they are designed to reach a wide audience, constituted by unconnected individuals, grouped for advertising purposes according to market divisions, and are aimed at selling (Goffman, 1976: 10-11).

²⁸ As a key example of this kind of pictures, Goffman mentions 'commercial realism', present in contemporary adverts, and which is characterised by the use of apparently spontaneous scenes or pieces

3.3.1 Images in cross-cultural advertising

The relevance pictures have gained in advertising becomes more evident when we consider their role in international advertising. As observed by researchers, such as de Mooij, advertisements designed to be used in different countries tend to rely on image (1994: 87). Appelbaum et al. (1993) also believe that pictures have become central to modern advertising, especially international campaigns, and maintain this is partly a result of advertising's tendency to become more entertaining as a way of responding to negative attitudes towards advertisements. In their view, images provide more information, more accurately, and faster than words, in addition to being more easily absorbed and remembered, and to having more entertaining power (1993: 227).

This ability of visuals to travel across different cultures is often associated with an emphasis upon the iconic character of pictures, an assumption on which proponents of international or even global advertising seem to rely (Paul Messaris, 1997: 91). Although Messaris recognises that 'the iconicity of visual images makes them a relatively unproblematic medium for cross-cultural communication about surface appearance of reality', he also acknowledges that there are aspects related to cultural differences that may lead to problems in cross-cultural advertising (1997: 93). Images containing specific cultural references can pose problems for cross-cultural advertising, either because the viewer misses the reference, or because the associations and values evoked are of a different kind. As noted by Odber de Baubeta, Portuguese advertisers, for example, have frequently used historical icons, such as the caravel, to advertise a variety of products both at home and in foreign markets (2000: 95). The caravel is associated with the Discoveries and is believed to evoke positive values, namely

of real scenes, which people know to be a simulation of the truth, but which they do not question (1976: 15). In other words, the reader knows that those 'real' scenes depicted in advertising are not actually real, but assumes that they are so within the universe of advertising. Likewise, the advertiser produces the advertisement based on this awareness, expecting the reader to collude.

heroism, achievement, national identity. Although advertisers expect their target audience to perceive the referents pictured, and their intended values, it is possible that icons related to the Discoveries are associated with less positive deeds and values (2000: 95), which advertisers naturally want to avoid but which may nonetheless be stirred, as the period of the Discoveries is also full of accounts of violence and abuse.

Dangers resulting from the association of different values with certain referents featured in pictures are also mentioned by Messaris, (1997: 112), and earlier by Ricks et al. (1974: 49), when referring to some unsuccessful international campaigns. Many of such cultural blunders are not necessarily connected with the audience's poor knowledge or unawareness of the intended values, but rather with a certain resentment, or dislike for the values and associations evoked. Messaris also argues that even when images strongly embedded in a given culture are used across countries, there is a superficial level on which understanding is possible, even if viewers fail to grasp all the cultural implications and values thereof (1997: 113). This understanding is also possible due to viewers' ability to extrapolate from more familiar contexts. After all, failure to capture cultural implications present in a given picture can also happen among the audience of the source advert. Another factor that seems to facilitate the use of the same adverts, namely the pictures, across countries is the so-called media culture of our time. Nowadays, many people are exposed to information coming from all parts of the world, and even if they have not had direct contact with other cultures, they may still know about them through different mass media. The case of the spread of the North-American media culture is indicative of how a country has successfully managed to impose their culture, and cultural values across the world, through both their economic power, and their competitive cinema and music industries (see Messaris, 1997: 99-102).

What has been said so far on the massive use of pictures in advertising, and their importance in international and global advertising, should not misleadingly imply that the language of pictures is universal. In addition to differences in interpretation and use of certain referents, there are also differences at more basic levels, in the way different cultures read visual clues. For example, the values attributed to certain colours, such as black and white, can provide an obstacle to advertisers, since black is considered the mourning colour by many Western cultures, whereas in some Eastern countries white is the colour that plays that role (Mueller, 1996: 97-98). Likewise, images depicting human models are also subject to culturally rooted concepts, namely feminine attractiveness. According to de Mooij, opinions concerning this issue vary considerably: 'in many countries a slim figure is considered attractive, while in others, including African countries, a plump figure is preferable' (1994: 247-248).

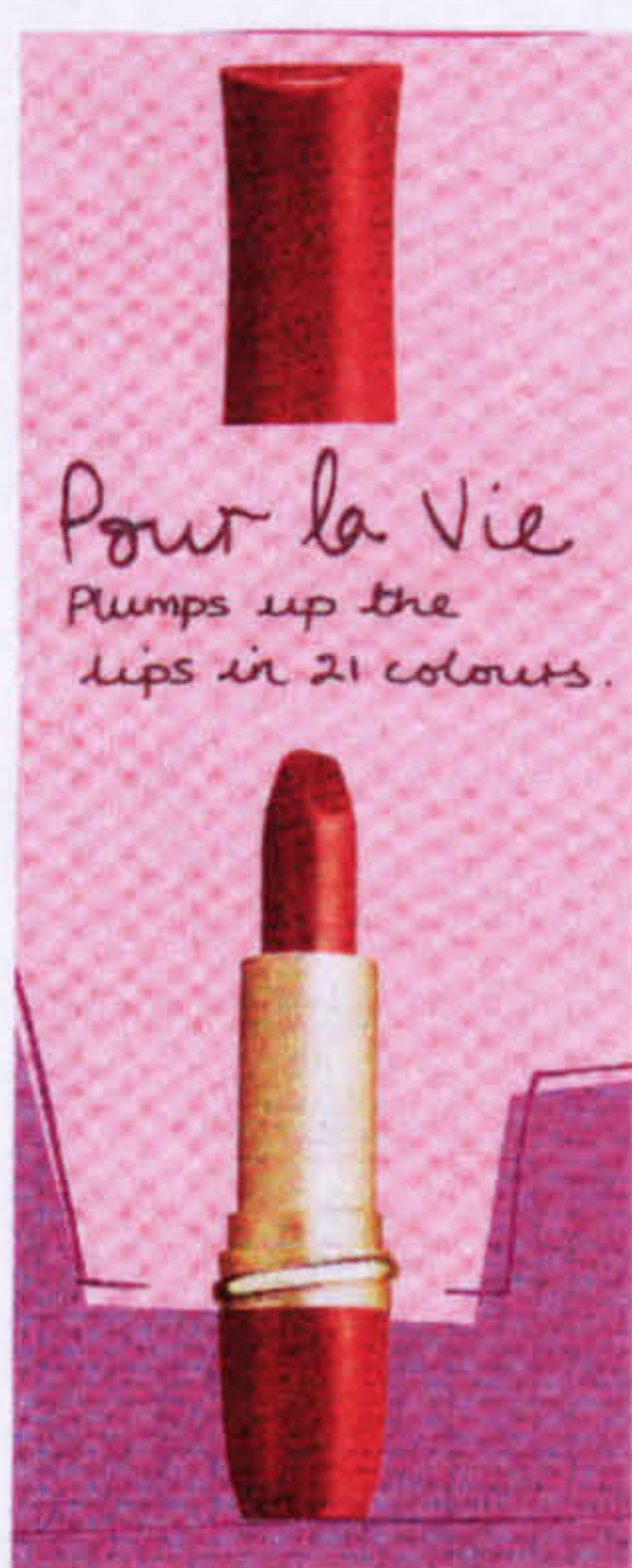


Figure 3 – Bourjois Pour La Vie (English)



Figure 4 – Bourjois Pour La Vie (Portuguese)

There are other, more subtle types of differences in adverts, namely typographical features, which reveal the different cultural values attributed to signs. For example, the typeface that represents handwriting is not the same in Portuguese and in English

advertises. Each country has a prototypical handwriting typeface, as the Bourjois advertises above demonstrate:

These and other differences may actually affect advertisers' choices, but do not seem to have prevented the development of international and global advertising campaigns. The advertisements collected for this study seem to indicate that even in respect of the concept of feminine attractiveness, advertisers have managed to find common ground, or at least some consensus. The use of world-wide famous models, artists, and sports people may have contributed to the success of advertising pictures, and has probably also helped to shape more universal models of beauty. In some cases, however, it may not be so important that a given model corresponds to an ideal of beauty in different cultures, but rather that s/he reflects the qualities or characteristics the product is supposed to suggest or be associated with. The use of certain models to advertise French perfumes, for example, is more likely to have the intention of evoking Frenchness, than of meeting some kind of world standard of beauty. The advert for the international perfume *Poème* (Lancôme) depicts Juliette Binoche, who, in addition to being an attractive world-wide famous French actress, is also representative of stereotyped ideas about French women, and thus endows the product with the French character the advert wishes to transmit.

We do not intend to imply that cross-cultural differences concerning this and other concepts have been overcome, but rather that the Portuguese and English adverts (and often versions in other languages too) in our corpus tend to use the same or very similar pictures. This may be partly owing to the type of products advertised, which envisage a specific kind of audience, but it may also be a sign of some convergence. Even so, despite many cases of successful global advertising campaigns, it is important to note that there is no evidence that the same pictures are interpreted and perceived in

exactly the same way in all countries where the advertisements are used, and reiterate that the reading of any message, regardless of the semiotic mode, is always affected by viewers' position in space and time, as well as by their knowledge. Moreover, the advertisements used in our analysis are mostly from European countries, which share some characteristics and background. We may speculate that if we had compared advertisements from more divergent cultures, deeper differences in visual presentation would have been encountered. Nevertheless, there are certain campaigns, namely some for Shiseido and Lancôme, whose advertising strategies do not differ considerably with regard to visual presentation in European and Eastern countries, such as Japan.

3.3.2 Analysing pictures

The emphasis on pictorial elements, and their combination with all the other parts of the advert, namely the linguistic elements, has led to an attempt to understand the role pictures play in advertising messages, as well as the way people interpret visual clues. For that we needed a study that provided not only the required terminology, but also an insight into the way meaning is constituted in pictures.²⁹

Gunther Kress and Theo van Leeuwen (1996) have looked into the ways visual structures communicate, a discussion which helps us to understand and read pictures more clearly, and hence analyse not only the pictorial elements *per se*, but also the visual message as a whole. What these authors propose is that an analysis of pictorial messages requires consideration of both the objects and the participants in pictures, and the arrangement of all elements in a picture, including linguistic elements, as writing is also visual communication (1996: 15). In addition to providing an essential instrument

²⁹ Guidère also emphasises the need to consider both dimensions of adverts, claiming that 'les signes linguistiques du texte publicitaire sont en relation d'étroite dépendance avec les signes iconiques de l'image. (...) Le sens est le résultat d'une amalgamation délibérée des deux niveaux de lecture, des deux faces du publisigne (verbale et figuratif)' (2000a: 28).

for analysis, the views expressed by Kress and van Leeuwen on the grammar of visuals are in tune with the major standpoints adopted in our discussion, namely the ideological character of visual communication, in that pictures are not mere reproductions of the real, but comprise an ideological dimension since they are also shaped and influenced by the society or social institutions of which they are part (1996: 45). Therefore, differences across regions and cultures have to be taken into account, especially when very distant cultures, such as the Western and Eastern ones are involved. Notwithstanding, as the authors explain, there is a certain commonality in the characteristics of visuals in Western societies, which derives from the influence of mass media and technologies (1996: 4). These general characteristics of design in Western cultures have proved particularly important for our work given that we have mostly focused on the comparison between English and Portuguese adverts. As we have suggested, the analysis of translated adverts requires an understanding of the various aspects of design – how and what they communicate – so that we may attempt to single out the aspects that affect the translation of adverts.

Specific reference to the prevalent characteristics of pictures will be made in the analysis of adverts or when they become apposite. Even so, it seems necessary to mention the major contributions of Kress and van Leeuwen's work to our study. First, the fact that they have discerned general features commonly present in Western design has partly helped to explain the reason why pictures are seldom altered in advertising campaigns targeting most European countries, including the pair involved in this study. Another significant aspect discussed by the authors concerns their attention to the way the position of the viewer is designed in visual representations. Visual communication involves two kinds of participants: the represented participants, depicted in images, and the interactive participants, the producers and viewers of the image (1996: 119).

Therefore, the analysis of pictures, namely advertising pictures, entails consideration of both the way represented participants are arranged to convey meaning, and how these participants establish a relationship with their addressees. Furthermore, by adopting a comprehensive view of these two types of participants, the role of the external participants is emphasised, which conforms to our view that the nature and characteristics of discourse, including visual messages, are shaped by the producer's view of the envisaged audience, within a given social context:

Interactive participants are therefore real people who produce and make sense of images in the context of social institutions which, to different degrees and in different ways, regulate what may be 'said' with images, and how it should be said, and how images should be interpreted. (Kress and Leeuwen, 1996: 119)

By including the image viewer in the concept of participant, as a key element in the visual communicative process, it is easier to understand the importance of pictures in translated adverts. Like verbal language, visual representation in adverts is also conditioned by and designs the potential receptor. Thus, considering the pictorial dimension of adverts is a must in any discussion of translation, whose production – and existence – is closely connected with and influenced by the envisaged reader. The relationship established between represented participants and the viewer is often established by the 'vectors formed by participants' eyelines', which have two functions: to create a visual form of address and to acknowledge explicitly the viewer, thus 'engaging the viewer in an imaginary relationship' (Kress and van Leeuwen, 1996: 122). Concepts such as these, and others, have contributed to a more accurate analysis of adverts, but for our purposes, the discussion of compositional structures in multimodal texts has been particularly relevant, as this framework has enabled us to understand the functions of the various elements in the advert, and the connections between textual and pictorial parts, which may impact on the translational approaches.

3.3.3 Interaction of elements in an advert

As we are using print adverts, we will focus on the connection between linguistic and pictorial elements, though we are aware of the variety of other aspects of advertising messages that could have been considered had we used adverts in audio-visual media, or outdoors. Even within print adverts we must not neglect the frequent recourse to other devices, such as product samples, which can be often seen in magazine advertisements for the two major categories used in this study – perfume and cosmetics adverts.³⁰ While we do underestimate the impact of this device on the success of the advertising message, and despite our awareness that such samples are part of the visual structure, we have not considered them in our study for two reasons: first, they do not normally affect the general design of the advert, as the same advertisement is frequently used in different issues of the same publications, with and without the sample. Secondly, and as a result of the previous reason, translations are not likely to be influenced by the presence of samples. Yet, their potential positive effect in translated adverts where the text might fail to transmit the advertiser's intended appeal should not be neglected, however tentative a view this may be.

As we have stated above, it is the interaction of the other elements of the advert that concerns us most, and compositional analysis, as proposed by Kress and van Leeuwen, has provided the basis for a more systematic discussion of the advert's visual structure as a whole. According to their study, an analysis of multimodal texts presupposes that each part of the picture interacts and affects one another, which means that texts have to be looked at in an integrated way (1996: 183). One of the consequences of this approach is that the arrangement of the various elements can

³⁰ The inclusion of product samples, or perfumed strips, is a familiar device, which gives potential consumers the opportunity to test the products, analyse texture and colour. Above all, they may compensate for the informational gap that stems from the difficulty in describing certain product properties, normally connected with sensorial aspects, such as smell, and tactile properties.

hardly be viewed as random, which in its turn implies that the distribution of pictorial and textual elements in the advert is functional and purposeful, thus establishing meaningful links between the two. The authors suggest that relating different aspects of meaning to different compositional elements involves three major systems, which are themselves interrelated: information value, salience and framing.

Information value concerns the specific information that can be elicited from the arrangement of the various parts of the picture, as different meanings are attached to the various areas, such as left and right, in the horizontal arrangement, which normally correspond to given and new information, respectively, and top and bottom, in vertical structures, in which the upper section normally corresponds to the 'ideal', and the lower section to the 'real' information. The latter type of layout is commonly used in Western adverts: 'the upper section tends to make the "emotive" appeal and show us "what might be"; the lower section tends to be more informative and practical, showing us "what is"' (1996: 193). The centre/margin structure normally suggests that the centre contains the nucleus of the information and what is at the margin is somehow dependent on it (1996: 203). These different systems are often combined, producing more complex structures.

In the examples below (illustrated on page 50), it is possible to assess the implications that changes in layout may have on different versions of the same advert. The visual presentation of the two adverts is very similar, with the perfume bottle in close-up, on the left, and a female model on the right, who nonetheless is depicted in slightly different positions. The most important differences between these versions lie on the distribution of the textual elements, besides clear linguistic differences. The latter

do not introduce significant shifts in meaning and hence will not be the focus of our attention:³¹

Difficult to define. Impossible to resist.	Indefinível mas irresistível .
--	--------------------------------

The divergence in the distribution of the textual parts may, according to Kress and van Leeuwen’s model, indicate distinct information value attributed to these elements. In terms of the picture’s vertical alignment, the English advert includes the information relative to the novelty of the product – ‘Le nouveau parfum de Chanel’ – in the upper part of the advert, the ‘ideal’, while the enticing properties of the product are displayed in the lower section, the domain of the ‘real’. In the Portuguese advert, the positions of the textual elements are switched, a fact which, to a certain extent, conforms more to what would be expected, with the potential benefits, the promise, and the more emotional part as the ‘ideal’, and the perfume name, and the informational details at the bottom, where the more factual information is normally placed. It may nonetheless be argued that the distribution of the textual elements in the English advert results from an intention to place each of the sentences next to the part of the picture they refer to more directly, so as to function as captions: ‘Le nouveau parfum de Chanel’ is placed above the perfume bottle; the copy ‘Difficult to define. Impossible to resist’ is displayed below the model, supposedly referring to the woman wearing the advertised fragrance. Whatever our interpretation of the advertiser’s intentions, we note that a mere alteration of the distribution of the verbal message may reveal differences in the presentation of the advertising concept and appeal, and consequently modify the advertising message.

³¹ These are mostly visible in the choice of a line in French in the English advert – ‘Le nouveau parfum de Chanel’ – which has been literally translated into Portuguese as ‘O novo perfume de Chanel’. Differences in the headlines are also present, in both syntactic and semantic structures: the English advert includes two sentences composed by adjective and verb, whereas the Portuguese text includes a concessive structures, with two adjectives, one of which involves a slight shift in meaning (‘indefinível’).

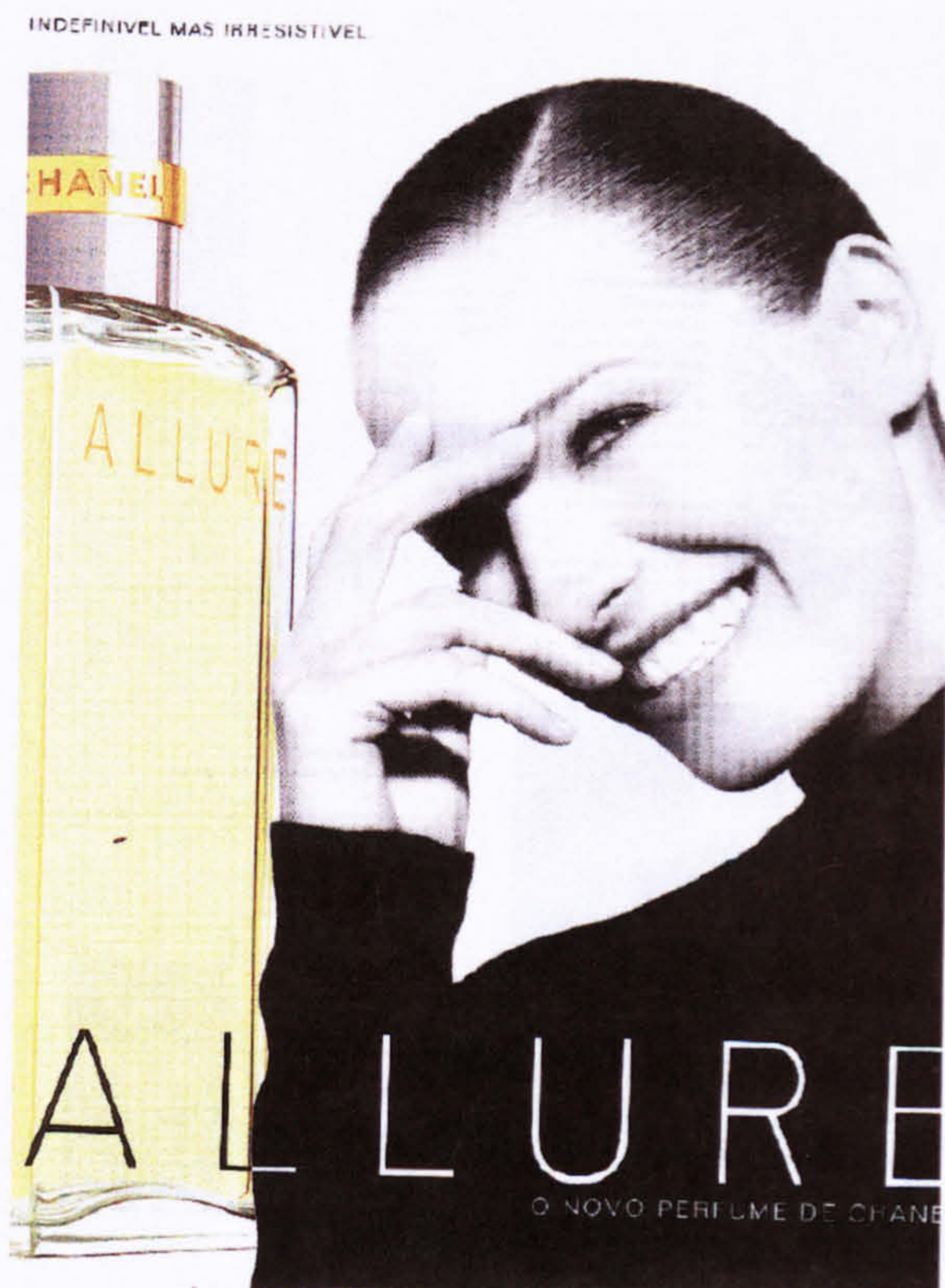


Figure 5 – Chanel Allure (Portuguese)

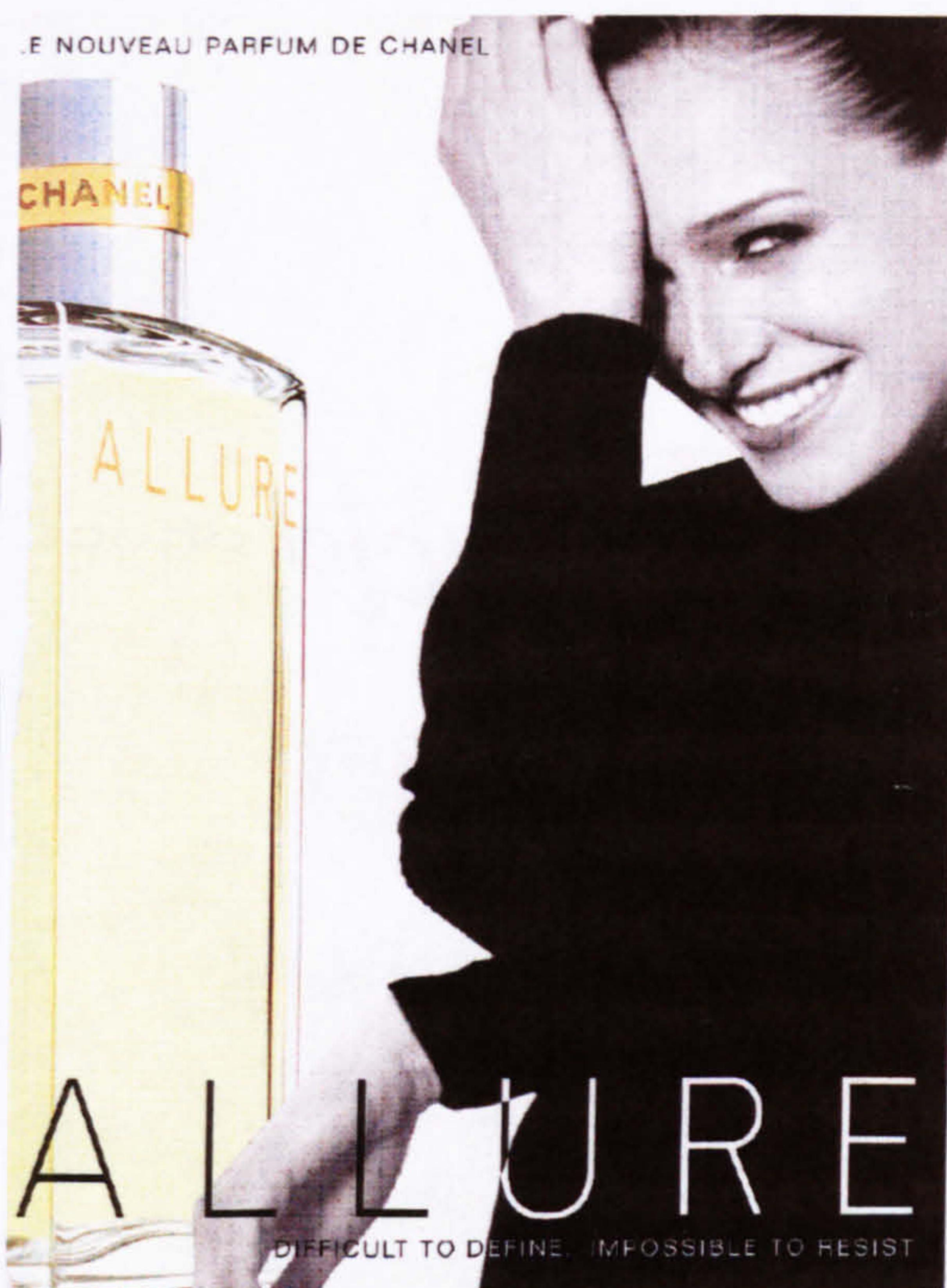


Figure 6 – Chanel Allure (English)

This advert may also raise other issues, such as the visibility of the information – salience. This aspect of composition concerns the various ways of emphasising different parts or elements of the advert through visual devices. Salience involves several factors, from the relative size of the elements composing the picture, to colour contrast and placement of the elements in foreground/background. As noted by the authors, ‘regardless of where they are placed, salience can create a hierarchy of importance among elements, selecting some as more important, more worthy of attention than others’ (1996: 212). If we consider the visibility of the Portuguese headline – ‘Indefinível mas irresistível’ – and compare it to the same line in the English advert, it is possible to see that the former is given more salience through tonal contrast, which may suggest that the dimension of the ‘ideal’, the emotive appeal is more emphasised.

Other aspects of salience will be developed in the analysis of parallel translations, where we will assess the relevance of the translated texts based on visual clues, namely their position, their relative size and contrast, observable in the selection of typeface colours which affect the text's visibility. It should be noted that salience does not have straightforward objective criteria; in addition to being often a matter of degree, it also depends on the interaction of several factors, which in combination make some of the elements seem more conspicuous than others (Kress and van Leeuwen, 1996: 212). In the case of parallel translations, for example, reduced salience of the Portuguese version results from a number of factors, and there are translations that, despite being proportionally less conspicuous, are more emphasised than others, which we may verify by comparing the parallel translations of the adverts for Sotto Voce and Romance (Section 7.4.2). The implications of visual salience in parallel advertisements can be extended to the assessment of the relative importance given to the different languages used in those adverts, as the visual emphasis on different languages gives cultural significance to the options made by the translators and advertisers concerning the use of other languages in Portuguese advertisements. Moreover, salience is also useful for discerning the different value pictorial and textual elements may have on the advert, as the relative importance of these two dimensions may be adduced from their relative visual prominence, thus providing an important factor for establishing the relationship between these two elements, and for demonstrating the claim often made throughout this study that pictures have acquired increased importance in (international) advertising.

Framing is the third system at work in pictures. It refers to the presence of demarcating devices, connecting and disconnecting the different elements depicted, corresponding to different units of information (Kress and van Leeuwen, 1996: 214-

218). Although we have not encountered cases in which this aspect has undergone significant changes in different language versions, it is relevant in that it reveals the degrees of connectedness between the elements in the picture. For example, in many cosmetics adverts, the textual information is clearly separated from pictorial elements, thus showing that the two elements provide rather independent units of information. The significance this may have for translation purposes is that in highly framed pictures, textual and pictorial parts are probably less dependent upon each other, which to some extent may allow the translator to handle the text in a more independent way. Naturally, from the moment different elements contribute to the composition of an advert, there is always a bond between them, but this may be emphasised to a greater or lesser extent.

The advertisements for Clarins are normally highly framed, as it is possible to confirm by examining the advert for Extra-Firming Foundation below (see Figure 47). Although colour works as a connective device relating the constituent parts, creating ‘visual rhyme’ (Kress and van Leeuwen, 1996: 215), a thin black line divides the various sections of the advert – the picture of the model, the body copy and the product, and the slogan and technical information – thus establishing three rather independent frames. The body text can therefore be handled quite independently in translation, and however speculative this may seem, it is a fact that Portuguese and English adverts for Clarins display significant textual differences. As we will see below, they often present topical and lexical similarities, but are different texts altogether.³²

As we have attempted to demonstrate, compositional analysis has provided the means to understand the relationships between the elements that compose an advert. Our focus is on the distribution of textual and pictorial elements in an image, so as to assess their relative prominence, and hence consider semiotic aspects of structure and

³² See also the adverts for Clarins in Appendix 1.

layout, as well as other aspects of visual rhetoric. When examining textual elements, however, it is also necessary to consider the meaning conveyed by the linguistic signs, as verbal messages also establish a relationship with the remaining elements through their content. The relationships created have a direct impact on the translation process and consequently on the translator's options, as s/he will have to consider such aspects as overall coherence, including the various forms of interplay between text and image.

Barthes (1977) identifies two common functions of textual elements in pictorial messages: the function of anchorage, according to which textual elements guide the reader's interpretation of the iconic message, and the function of relay which implies a relationship of complementarity between the linguistic message and the iconic message (1977: 39-41). Barthes emphasises the interdependence of the two elements in question, and, even though examining cases of complementarity seems to be more immediately pertinent to our study, since both text and image work together to create meaning, the function of anchorage raises equally important issues in terms of our analysis. By guiding interpretation, the text performs a selecting task, leading the reader towards the advertiser's intended interpretation; it has a 'repressive value' (1977: 40).

In advertisements, deep changes in the linguistic message, even when it only performs an anchoring role, may result in a shift in the interpretation of the visual clues, and consequently in the meaning of the advertising message. Furthermore, analysing the different choices made by translators in different languages also reveals different degrees of interdependence between the two dimensions of the advert. In the advertisement for Chanel Allure (cosmetics) we can observe the different strategies adopted in the Portuguese and English versions relative to the text's anchoring function:

Allure, because some sensations are irresistible.	Allure, porque o prazer é irresistível.
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As the examples demonstrate, the Portuguese advert provides a more explicit and hence restricted reading of the advert, whereas the English advert remains vaguer, more allusive, leaving interpretations more open to the reader. Although we may argue that the copy in the English advert indirectly alludes to sensuality and eroticism, it seems plausible to affirm that the term ‘sensations’ leaves more room for the reader’s imagination and it may conform more easily to different ideas of pleasant sensations different readers may have. The Portuguese version, on the other hand, already presupposes an association with sexuality, particularly through the term ‘prazer’ (pleasure), thus considerably circumscribing the variety of possible readings.

The property of pictures of allowing for various interpretations makes it possible for advertisers and translators to opt for different anchoring texts, focusing on aspects that are believed to be more suitable for the audience or culture at which adverts are aimed. This aspect is related to the ability of pictures to travel across different countries, discussed in Section 3.3.1. While the introduction of significant alterations to home versions is not a common strategy in Portuguese adverts for perfumes and cosmetics, it is an important possibility to be considered in translation. As anchoring texts are used to provide a reading of the picture, they can always be transformed and *adapted* so as to fit the intended advertising appeals, within the possible range of meanings offered by pictorial elements, and within the advertising – and the translation – brief. The Portuguese and English advertisements for Guerlain Aqua Allegoria, for example, present different anchoring texts.³³ Although the Portuguese advert does not include one of the fragrances, Flora Nerolia, which reflects some divergence in the marketing

³³ Pictures of these adverts have been included in Appendix 1 (Figure 2).

strategy at the level of product range, the pictures are nearly identical, with the exception of the linguistic messages:³⁴

Six fragrances to reflect your ever changing moods.	A emoção do reencontro com os aromas. (The emotion of a reencounter with the scents)
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If changing the focus of the linguistic message in adverts where it has mostly an anchoring function seems to be rather unproblematic, the range of options is naturally narrowed in cases where the text establishes a relationship of complementarity with pictorial elements. In an era when the visual dimension is so pervasive, interplay between the linguistic and pictorial elements has become more evident in advertising, and the co-existence of the two functions, also recognised by Barthes (1977: 41), is no less frequent. As maintained by Charles Forceville, ‘text no longer necessarily anchors the image (...) there is now a complex interrelation between the two’ (1994: 81).

In his study on pictorial metaphor in advertising, Forceville discusses a specific type – verbo-pictorial metaphor – which directly depends upon the interplay between text and image, as one of the terms of the metaphor is rendered pictorially and the other is rendered verbally (1994: 166). In such cases, deletion of the text destroys the metaphor (1994: 179), which shows that, in translation, attention to the two dimensions of the ad is essential. Considerable alterations of the text’s content are bound to have an impact on the original metaphor, and result in the construction of another metaphor, or in its disappearance altogether. This does not mean that a change or omission of the original verbo-pictorial metaphor is necessarily the result of mistranslation, as these are also translation options, but that unawareness of the interplay of these elements may

³⁴ Our translation next to the Portuguese version. In another more recent English advert for this range of fragrances (July 2001), although there is an alteration of both the picture and the text, we may affirm that the strategy and concept are maintained by keeping the reference to different fragrances for different moods – ‘What mood are you in today?’. This indicates an allusion to the previous campaign.

result in the adulteration of the campaign's advertising concept, or in an incoherent or negatively ambiguous advertising message.

Forceville also discusses exclusively pictorial metaphors, where both terms of the metaphor are provided by pictorial elements (1994: 122-142).³⁵ As in any kind of message, contextual features are essential for decoding pictorial messages. These features may range from sets and props to the adjacent verbal messages, as well as to more general features such as genre or discourse type (1994: 124). The notion of anchorage is thus extended by Forceville to pictorial elements, which, in addition to verbal elements, contribute to guide possible interpretations of the picture. Accessories or pieces of jewellery adorning models in perfume adverts, which work as signs of sophistication and social status, are examples of visual clues that provide anchoring contextual references.

Recognition of the variety of contextual features involved in the construction of visual structures, namely metaphors, may have several implications. First, identifying visual metaphors requires cultural knowledge, since visual clues and the establishment of associations, are culturally determined (Forceville, 1994: 165). Second, recognition of contextual features requires attention not only to visual clues and their connotations, but also to the verbal context and the way it interacts with the image. Although verbal elements are not essential in the formation of pictorial metaphors, it seems that they may nonetheless prove fundamental to the reading of the picture. The analysis of the corpus used in this study indicates that, even in the case of eminently pictorial adverts, linguistic elements normally play a significant role in the interpretation of the message.

³⁵ 'MP1s', or metaphors with one pictorially present term (1994: 122), and 'MP2s', or metaphors with the two terms pictorially represented (1994: 142). The fundamental difference between these two types is that 'MP1s' require contextual features for identification of one of the terms of the metaphor, whereas 'MP2s' have both terms present. Forceville also identifies pictorial similes, explaining that the latter are normally more explicit and suggest a weaker fusion between the two terms (primary subject and secondary subject), by displaying them next to each other to indicate resemblance (1994: 158-162).

The English advert for Vaseline below uses a pictorial metaphor, where the cactus metonymically stands for desert, and which may be verbalised as ‘the body (or skin) is desert’. A series of meanings could be elicited from this metaphor, by associating ‘desert’ with various features such as heat, isolation, vastness, remoteness, and dryness. However, the short copy displayed in a frame next to the product, in the upper right hand corner, besides the product name and the package information, effectively restricts those meanings by claiming that Vaseline is ‘The antidote for dry skin’, indicating the properties that are supposed to be elicited from the second term of the metaphor, the desert’s dryness, which refers to skin’s dehydration.³⁶

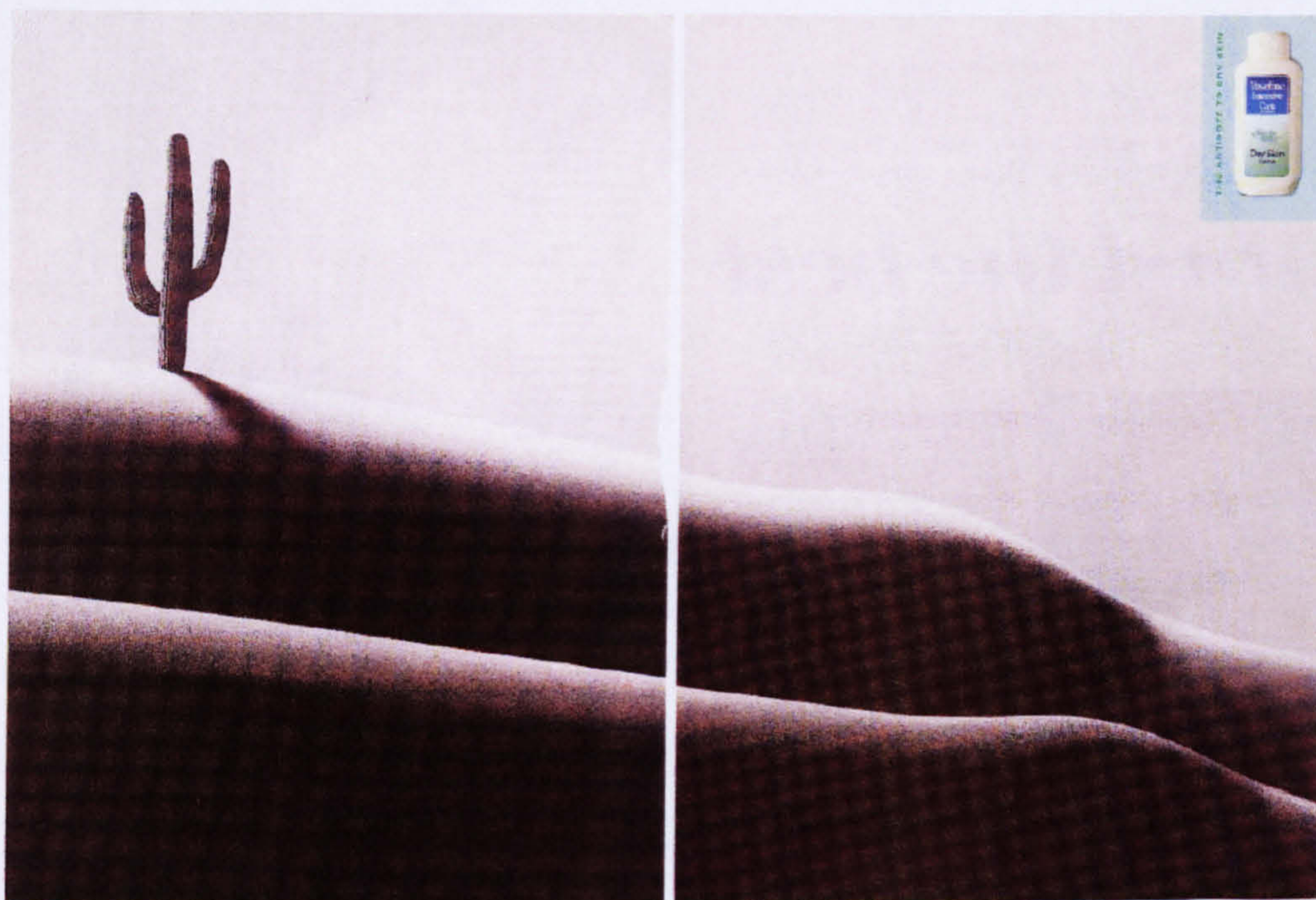


Figure 7 – Vaseline double-page advert (English)

³⁶ There is another advert for this product which displays an identical metaphor (see Appendix 1, Figure 5).

4. TRANSLATION AND TRANSLATION STUDIES

Translation has always been associated with encounters between peoples of different origins and cultures. It has thus been an essential activity and resource for cross-cultural communication in various domains, from business and politics to education, entertainment and the arts. The role of translation in the dissemination of culture and knowledge, particularly literary, philosophic and scientific works, as well as its part in religious missions, has been referred to in various studies. Susan Bassnett gives a detailed account of the role of the translator and translation in different periods, showing that the importance of translation in the spreading of knowledge, as well as its specific function in religious missions, namely its contribution to the dissemination of the Bible, has long been acknowledged (1991: 43-46).

The roles of translations and of the translator have gone through some changes, which have given rise to different strategies and approaches, but this does not seem to have effaced its relevance in today's world. Peter Newmark comments on the different purposes or functions of translation (1991: 42-45), namely the humanistic, the technological, the cultural, the artistic and the pedagogical functions of translation. While these involve a normative dimension in that they are associated with ways translation should be undertaken in each case, they manage to account for the significant role of translation in the various domains of life. Venuti emphasises translation's ethical dimension and social responsibility. The ideological character of translation makes it an active force in the construction of representations of the Other, the foreign cultures, while, at the same time it influences the target culture as well.¹ Post-colonial approaches

¹ Venuti's own project is based on an ethics of difference which aims to offer an alternative translation approach to ethnocentric translations into English and hence challenge the hegemonic status of the English language and cultural imperialism (see, for example, Venuti, 1998: 11-12 and 1995: 17-19).

also draw attention to the ideological dimension of translation, particularly to the way it has been (and is) used by dominant cultures and social institutions to maintain existing power relations. (Tejaswini Niranjana, 1992: 3).

Despite the obvious presence of translation activity over the centuries, it often lacked the required attention.² Fortunately, the study of translation has undergone significant developments. Scholars and practitioners have dedicated more and more attention to translation, and have studied and theorised various issues raised by translational practice. Owing to their endeavours the study of translation has won its place in academia, as a discipline, notwithstanding ongoing efforts to define itself, as well as to determine its proper methodology, terminology and conceptualisation.

The emergence of Translation Studies as an autonomous organised discipline owes a great deal to James Holmes, who pioneered the efforts to organise and systematise this discipline. The influence of Holmes's essays on the constitution of the discipline of Translation Studies is recognised by Edwin Gentzler, who emphasises the role of Holmes's 1972 essay, 'The Name and Nature of Translation Studies', in the formation and founding of a new field of study (2001: 91-93).³ Holmes notes the confusion surrounding theory, and attributes it to the fact that scholars from different fields brought models and concepts from their own areas of research to discussions on translation, which has made it difficult to decide even trivial aspects such as the name that should be given to a discipline that focuses on translation (1988: 67-68). He suggests 'translation studies' (1988: 70), and describes the discipline as an empirical one, based on research and aimed at describing translations and translating, as well as at

² In the *Essay on the Principles of Translation*, first published in 1791, Alexander Tytler comments on the importance that translated ancient works had in the shaping of modern literature, and expresses his indignation concerning the scarcity of systematic theoretical studies on the subject (1978: 3-4).

³ Gideon Toury also stresses the importance of Holmes's description and organisation of Translation Studies, particularly his division or 'map' of the discipline, namely the branch of descriptive translation studies, which Toury characterises and develops (1995: 7-10).

establishing the general principles governing those phenomena. This is the field of ‘pure’ translation studies and one which is going to be relevant for our own study since, in addition to the theoretical branch – ‘theoretical translation studies’ – it includes ‘descriptive translation studies’ (DTS), which is the framework adopted in our study. Research within DTS is further divided by Holmes into specific fields of research – product-oriented research, function-oriented research, and process-oriented research – and while it is not our aim to develop a discussion involving all branches, we will inevitably touch upon more than one of these segments. This study can be identified with a product-oriented approach, focusing on a specific discourse type (advertising) even though issues related to the translation’s ‘function in the recipient socio-cultural situation’ are of utmost importance to our work (1988: 72). These discussions, however, would be better included in what Holmes designates as partial theories, as they are restricted not only with regard to medium and language pair (especially English and Portuguese), but also to time and discourse type. The other branch, ‘applied translation studies’, is not directly relevant to our discussion, although it is important to retain the dialectical relationship between the different branches of the discipline (1988: 78).

The emergence of this discipline as an autonomous one is also indebted to the work of other scholars, such as Bassnett, whose contribution proved essential to the consolidation of the discipline of Translation Studies. In her 1980 book, symptomatically entitled *Translation Studies*, Bassnett provides a comprehensive overview of this discipline, namely its scope, core issues, the main theoretical approaches in various historical periods, and specific problems of literary translation. Bassnett accomplishes what she proposes to do in the introductory remarks, namely to demonstrate that ‘Translation Studies is indeed a discipline in its own right’ and to ‘set out the basis of the discipline’ (1991: 1, 10). In her view, the need for a systematic study

of translation is closely connected with the practical aspects and requirements of the translation activity, and hence the danger of neglecting practice in theoretical studies (1991: 7). Bassnett also identifies different areas of study within Translation Studies, which she advises translation researchers to consider to minimise the risk of fragmentation in their work: (a) History of Translation; (b) Translation in the Target Culture; (c) Translation and Linguistics, (d) and Translation and Poetics, (1991: 8). She adds a fifth category (e), relative to the assessment of existing translations – evaluation. While at first sight our study seems to belong in the third area (c), as it is the one that includes the study of non-literary texts, our discussions are directly related to category (b), since we believe that it is the norms operating in the receiving system that condition in-coming translations. As Bassnett herself acknowledges, there is always some overlapping between the different categories, or areas of interest.

Mary Snell-Hornby has also looked into the circumstances affecting the emergence of Translation Studies as an autonomous discipline. She argues that fragmentation in the study of translation is partly responsible for the uncertain, and sometimes low, status of this discipline (1988: 8). In her discussion of the state of Translation Studies, Snell-Hornby includes the gulf between linguistic and literary approaches, which seems to suggest that too strict or circumscribed orientations, as well as rigid categorisations and dichotomies have impaired the development of the discipline as a whole. Snell-Hornby proposes a model that is capable of comprising all aspects of translation: an integrated approach (1988: 26). As an alternative to traditional categorisations, Snell-Hornby's model, based on the prototype theories (1988: 27-29), avoids the rigidity of text typologies, providing a system that accepts less fixed categories, and hence deviation, fuzziness and overlapping (1988: 31).

The relevance of Snell-Hornby's approach to Translation Studies as a discipline is manifold. First, by admitting 'blurred edges' in the classification of texts, she demonstrates that translation, or the analysis of a translation, irrespective of the kind of text, requires knowledge and application of different fields (1988: 34), although she clearly refutes the idea that translation is a branch of any discipline (1988: 35). In her stratificational model (1988: 32), Snell-Hornby shows that overlapping is an overriding concept and that translation implies an interdisciplinary approach, emphasising the role of cultural factors. By drawing attention to both the multifarious nature and the specificity of Translation Studies, Snell-Hornby manages to help consolidate this discipline as one that covers various aspects and dimensions of texts, thus overcoming apparently unbridgeable gaps between the different currents.

In terms of our work, the approach suggested by Snell-Hornby is crucial in that it conforms to our perspective that the study of advertising texts in translation may benefit from different approaches. Moreover, by rejecting limiting text-categorisations, an integrated approach is more easily applicable to a study on advertising, since despite the predominantly pragmatic nature of advertising texts, they do not lend themselves to unproblematic linear description. Instead, due to advertising's use of different discourses and semiotic modes, as well as what may be called exceptional forms of language, they resist restrictive characterisations and typifications. Consequently, these texts require a more dynamic and comprehensive perspective, one which may be able to comprise the multiple aspects of advertising and, above all, one that emphasises the cultural dimension of this activity.

Like Snell-Hornby, Gentzler mentions the antagonistic positions held by scholars from the two main theoretical orientations – the linguistic and the literary – that dominated translation theory prior to the appearance of what he calls the translation

studies period, which includes scholars such as Holmes, Lefevere, and Bassnett, among others. He regards the approach introduced by these scholars as one more open to interdisciplinary contributions from different areas (2001: 77-78), and claims that, by abandoning previous preconceptions and prescriptive theories, these scholars have remained receptive to 'constant self-evaluation and evolution' (2001: 79). These changes and advances in the study of translation, as well as the formation of a field of study – a discipline – that comprehends the various dimensions of translation have fostered research in the field, hence opening the way for future developments and creating the conditions to improve the status of translations and translators. As in any other field, approaches to translation are not homogeneous, and the theories developed contain significant conceptual and methodological divergences. However, as we have suggested, contributions from different approaches may prove valuable to our work.

4.1 Perspectives on Translation

From what has been said so far, it may be inferred that we have drawn on various approaches to analyse and discuss the processes at work in the translation of print advertisements. Even though we favour the theories that we judge to be of particular interest to our study, namely target-oriented theories, we do not exclude discussions and relevant insights provided by different approaches.

4.1.1 Some aspects of the linguistic approach

While we will not look at linguistic approaches in detail, their contribution to the study of translation cannot be overlooked. Translation certainly involves more than linguistic transfers, but these are also relevant, especially in so far as they are connected with

higher levels, namely discourse and generic features, which in turn point to broader aspects of society and culture.

Criticism of linguistic-based theories often focuses on their failure to consider cultural and historical aspects of translation (Fawcett, 1997: 144). Moreover, the emancipation of translation studies as an autonomous discipline has made claims, such as John Catford's, that the theory of translation is a branch of comparative linguistics (1965: 20), unsustainable. On the other hand, developments within translation studies, namely the 'cultural turn', have revealed that the reach of the translational activity and products points out to a need for an interdisciplinary approach, in which linguistics is only one of the fields involved. In addition, linguistics-based theories often manifest an emphasis on equivalence relationships, a concept whose pertinence and applicability to the study of translation has been increasingly questioned. Even Eugene Nida's scientific approach to translation, which has incorporated contextual and reception factors, is strongly based on the search for dynamic equivalence. We will see below that this postulate may not only be questioned, but also, as observed by Gentzler, lack historicity, in that it seeks to obtain at another time an effect equivalent to that which the (biblical) message had on the original readership (2001: 53-54).⁴

We do not mean to devalue the role of linguistics in translation, the importance of which has been aptly demonstrated by Peter Fawcett (1997). In our description of translation relationships, we will comment on aspects of language and will certainly draw on terminology provided by these linguistics-based studies. Discourse-based approaches, such as Basil Hatim's and Ian Mason's (1990) have been particularly significant to our work, as they include useful discursive-pragmatic analyses, which

⁴ With regard to Nida's concept of dynamic equivalence, Susan Bassnett comments: 'The principle of *equivalent effect* which has enjoyed great popularity in certain cultures at certain times, involves us in areas of speculation and at times can lead to very dubious conclusions' (1991: 26).

take into account the relation between linguistic forms, participants, and communicative intents (see also Fawcett, 1997: 123), as well as questions of register and discourse conventions. An examination of the recurrent features of certain genres and discourses points to the norms and conventions existing in the cultures under analysis, which influence the way texts, translated texts included, are produced and received.

In respect of the terminology used in our study to describe linguistic phenomena involved in translational operations, owing to the diversity offered by linguistic theories, and because they are normally exclusively restricted to their frameworks and to purely linguistic processes, we have mostly drawn on Chesterman's grid of production strategies – syntactic strategies, semantic strategies and pragmatic strategies – which employs many terms from other approaches, but which, in our view, manages to account for different kinds of processes and therefore transcend the description of processes which are uniquely motivated by linguistic factors (1997: 92-112).⁵

4.1.2 The Functionalist approach and the translation of adverts

Functionalist approaches to translation have introduced an important pragmatic dimension to the theory of the discipline, as, by openly emphasising the need to analyse translation phenomena with a focus on the target-language text, these approaches have revealed the actual factors involved in the translation of texts that are expected to function in the target culture. As observed by Gentzler, functionalist theorists have pioneered major shifts in the study of translation, namely the shift from source-oriented to target-oriented theories, and the introduction of cultural factors in translation models (2001: 70). On the other hand, despite Gentzler's reservations regarding what he considers the economic concerns underlying the functionalist approach (2001: 74), we

⁵ Table 1 in Appendix 3 summarises Chesterman's comprehensive grid, whose terms will be described as they are used in our study.

believe that functionalist theorists' description and inclusion of the more practical aspects of the activity, namely considerations of the professional translation world, have introduced relevant factors into the study of translation.

The functionalist approach presupposes the teleological character of human communication, as an instance of human action, which implies that people communicate for some purpose (Vermeer, 1997: 1-2 and 2001: 224). Translation, like any form of communication, is also viewed as action, which means that it also has an aim. Translating is thus based on a broader theory of action, which, according to Nord, 'involves viewing translation as an intentional, partly verbal intercultural interaction based on a source text' (1997: 18). Such an approach has far-reaching implications for the activity of translating, and for translation theory and study. By considering all the elements and agents involved in translation, the functionalist approach manages not only to account for all the actual aspects affecting this activity, but also, more importantly, it shows that verbal elements are only part of what constitutes a text, and hence only one of the elements to be considered in the production and analysis of translations. Vermeer maintains that translation is above all a cultural process in which language plays only a part, 'a holistic "acting" in a target culture for a given purpose and its intended recipients' (1998: 56). This may be for some too extreme a view, since it seems to underrate the role and value of verbal language in translation. However, if we take into account the factors influencing cross-cultural communication, including translation, we may conclude that the target-text's function in the recipient culture is likely to take precedence over other considerations.

The emphasis on target-text function has consequences for other concepts and categories involved in translation: it implies a dethronement of the source text, as it becomes only 'one of the sources of information used by the translator' (Nord, 1997:

25), and, consequently, concepts such as faithfulness and equivalence cease to be central, unless they are eventually part of the specific *skopos* of a given translation. The *skopos*, as used in Vermeer's 'strictly' functionalist theory, is an umbrella term that covers concepts such as aim, purpose, intention and function. It is the *skopos* of a translation that is going to determine the strategies adopted (Vermeer, 1998: 45), and it normally refers to the communicative purpose aimed at by the translated text in the target situation.⁶

The concept of *skopos* or purpose is central to the study of advertising translation. More important than faithfulness to the source-language text is that the translated text should function optimally in the target culture (Vermeer, 1998: 50). For economic reasons, certainly, but also for reasons peculiar to the production of cross-cultural advertisements, such as the nature of authorship and source texts, which will be discussed below, translating advertisements entails observation of the circumstances that will influence the performance and reception of the translation. It is highly unlikely that an advertiser should be ready to risk the success of a campaign by remaining faithful to a source text, the features of which, for a number of reasons, either cultural, or linguistic, or even paralinguistic, cannot be transferred to the target text. It is true that international campaigns normally envisage the maintenance of a coherent image worldwide, and this may imply preserving the advertising concept or message, but it is also true that this can be achieved in various other ways. Producing an effective campaign is an overriding condition and hence justifies the translation strategies deemed necessary,

⁶ Despite recognising the comprehensive nature of the concept of *skopos*, Nord mentions some differences between these terms, as they are used by Vermeer and in her own approach (1997: 28-29). 'Aim' corresponds to the end result of a certain action; 'purpose' refers to 'a provisional stage, in the process of attaining an aim' (1997: 28); 'function' reflects the meaning or intention of a text from the point of view of the receiver, and 'intention' is the plan to achieve a given aim in terms of sender and receiver. Nord proposes a more clear-cut distinction between 'intention' and 'function', suggesting that the former should be defined from the point of view of the sender only, and that 'in an ideal situation the sender's intention will find its aim, in which case intention and function would be analogous or even identical (1997: 28).

which, in some cases, may well imply a complete reworking of the whole advertising idea, if the original concept is judged unfeasible for an advertisement in another culture. A purpose-oriented theory, in which translation strategies seek to achieve a translation goal, gives the translator more freedom to take the options s/he believes to be most suitable to fulfil that aim. Nevertheless, the *skopos* is not the translator's responsibility alone. There are normally several agents involved in the process of translating, and consideration of all the relevant parties – the translator, the initiator, the source-text producer, the target-text addressee and the target-text user – is another significant development achieved by the functionalist approach (Nord, 1997: 20-22).

A description of the agents and their respective roles allows us to analyse and account for the circumstances surrounding the translation of adverts. Without going into detail, since some of these elements will be discussed more fully below, the translation of international campaigns normally involves an initiator, who can be the client, the company requiring the campaign to be used in different countries, and then a commissioner, who may be the person from the advertising agency in charge of assigning the job to a translator. The latter will have access to the text to be translated, or to a brief, and it is possible that s/he will not be aware of the source-text producer, who, as we will see, is likely to play a minor role, if any, in the process. The prospective text-receiver, or addressee, is among the most relevant elements, not only for the translation in question, but also for the whole advertising strategy.⁷ It is likely that, in situations involving advertising, the translated text will go back to the person or team who will actually use the text to produce the final version of the advertisement.

Contrary to what may sometimes seem to be the case, the translator's choices and strategies are constrained and influenced by factors other than source-text features,

⁷ Nord distinguishes 'addressee', the prospective receiver envisaged by the text producer, from 'receiver', the person (or institution) who actually reads the text (1997: 22).

which in the case of advertisements are unlikely to be at the centre of the translator's attention. As observed by Vermeer, the *skopos* of the translation is not dependent upon source-culture conditions, nor on the source text: 'case- and therefore culture-specific conditions agreed upon between translator and commissioner determine the way a *skopos* is put "into practice" in a translation' (1998: 51). The term adopted by Nord – translation brief – seems to be particularly appropriate for a discussion that involves advertising. The translation brief corresponds to the translation commission or assignment, and ideally includes all the relevant details of the required translation, namely its purpose, addressees, time, place, medium, as well as function (see Nord, 1997: 30). Briefs, or briefings, are also part of the advertising creation process. They refer to the instructions and information provided to the agency by a client concerning the job requested (Vaz et al., 2000: 33), or the set of instructions and directions provided by the head of an agency department, or by an account manager, to the creative team (Cardoso, 2000: 50). Advertisers are thus accustomed to working according to briefs, which, like translators' briefs, do not tell them how to do their work, but rather what the objectives, circumstances and conditions are. A similar procedure can be expected in the case of advertising translation: the translation process should be viewed within the larger context of the international advertising strategy, which is likely to establish specific objectives and guidelines that the translator will have to consider. Thus, the work of a translator under such circumstances, despite some freedom that may result from the relative status of the source-text, can be complicated not only by the nature of the advertising message itself – image, text, image/text connections, layout and medium – but also by specific demands inherent to a given advertising campaign. The terminological coincidence is itself revealing of the functionalist approach's sensitivity to the actual professional circumstances and demands of translating.

By placing an emphasis on the target text's prospective or actual function, functionalist approaches have also managed to overcome questions arising from the definition of translation procedures, namely those concerning which strategies or procedures should be included within the scope of translation. In respect of this subject, Gentzler comments: 'Indeed, functionalist theories tend to blur the definitional boundaries of translation itself' (2001: 71). These remarks arise from functionalist theorists' claims that any procedure is valid as long as it is consciously used to produce a text that functions optimally in the target culture, according to the pre-determined *skopos*. Nord maintains that once the hierarchy of the target-text functions is set, these are going to determine the guidelines of the translation process, and therefore the procedures and strategies adopted by the translator: 'In this vein, the framework of a functional approach would therefore allow any transfer procedure which leads to a functional target text' (1994: 62).

It is significant that translation theories consider all methods adopted by the translator as part of possible translation procedures. Whether the translator's options are judged inadequate retrospectively (or even prospectively) is a different matter – one that concerns evaluative perspectives. What we mean is not that all the translator's choices are *a priori* correct, for there are several ways to prove this assumption implausible, but rather that discussions about the legitimacy of including certain translation options, namely adaptation, within the domain of translation are no longer pertinent within this framework. Translational strategies thus include adaptation, non-translation, or any other method or technique which is judged appropriate by the translator or advertiser to produce an effective target text. Assumedly, translating strategies are the result of careful consideration and devised with a view to producing a functional target text,

according to target-culture parameters. Therefore, they reveal language, and above all, cultural conditions and conventions operating in that culture.

Acknowledging the possibility and legitimacy of different strategies and approaches is not tantamount to responsibility-free translation,⁸ nor to unrestricted translation, nor yet to problem-free translation. In fact, because translation offers numerous difficulties, Nord discusses what she sees as the most common problems posed by translation, suggesting a 'top-down' approach to handle them: pragmatic problems, cultural problems, linguistic problems and text-specific problems (1997: 64-68; 1992: 45-47). This classification seems sufficiently general and comprehensive to include most difficult situations encountered in translation, and can be useful not only to production, but also to the analysis of translations. Adopting the reverse order when addressing a translation would probably make many translations of adverts seem an impossible task. As a discourse that uses all available rhetorical devices, wordplay, neologisms and discursive guises, text-specific problems would be pervasive in such a way that they could hinder any attempt to undertake translation of those texts.

Nord correlates translation problems to possible translation errors: failure to translate effectively at one of the levels where problems may occur corresponds to a type of error (1997: 75-77). This discussion reveals that functionalist theorists are oriented towards the design of guidelines to ensure good translation. This prescriptive nuance of the functionalist approach is noted by Gentzler (2001: 72), and by Toury (1995), who, while recognising some convergence between his target-oriented approach and some formulations of Vermeer's and Nord's approaches, claims that their theory is

⁸ It should be noted that functionalist approaches assign a lot of responsibility to the translator, which partly results from the liberty s/he is given to choose the translation strategies considered appropriate. The translator is the 'bi-cultural expert', and both the responsibility and relevant status are implied in the translator's role (Vermeer, 1994: 13-14; 1998: 63).

of an applied nature, focusing on improving translation practice.⁹ Vermeer admits that the *skopos* theory can indeed be regarded as an applied theory, which, in his view, does not rule out its descriptive application (1998: 63). The prescriptive dimension of the functionalist approach is not central to our study, even though in some cases we will discuss less felicitous translations. Such discussions will serve to highlight some of the peculiar problems posed by the translation of advertising, which are frequently connected with the role played by verbal elements in these texts, and their relationship with non-verbal elements, as well as more general questions of language and culture. In addition to its evaluative character, and perhaps more important than that, the functionalist approach provides a useful framework for the analysis of advertising translation. And, while our approach is essentially retrospective, in the sense that it is centred on translation products, or already realised translations, we will use some aspects and models developed by functionalist theories.

4.1.3 Advertising and literary translation

We stated above that our aim is essentially to describe, attempt to understand and infer the factors affecting the translation of adverts. For our purposes, a descriptive target-oriented approach, such as that proposed by Toury, constitutes an important frame of reference. The relevance given to the role of translation within the wider cultural system is essential to the study of advertising translation, since it brings into discussion the ideological character of advertising language and its manipulation in translation. Toury's approach gives emphasis to literary translation, and has evolved from earlier work within the polysystem theory framework, a theory that is eminently literary,

⁹ Toury distances himself from this perspective, arguing that his research is oriented towards 'the *descriptive-explanatory* goal of supplying exhaustive accounts of whatever has been regarded as translational within a target culture, on the way to the formulation of some *theoretical* laws' (1995: 25).

which, however, does not invalidate the relevance of the findings and discussions present in his theoretical proposal for the analysis of translation of advertising texts.

The divorce between literary translation theory and theories commonly regarded as more pertinent for the analysis of pragmatic texts is not compatible with our view on advertising as discourse, expounded above. Advertising is one of the discourses in society, and as such is affected by and affects other discourses, besides the fact that it frequently draws on other types of discourse to pursue its goals and to renew itself. Moreover, translation theories focusing on literature place great emphasis on the culture-bound character of translation, as well as on its role in the cultural system as whole, which makes these approaches comprehensive enough to use in the analyses and discussions of other discourses and genres.

4.1.3.1 Literature and advertising

‘Primeiro estranha-se. Depois entranha-se.’ (Fernando Pessoa)
(At first it tastes funny. Then it gets into you.)¹⁰

This could have been the slogan or the headline promoting the advertising activity itself. It is in fact an advertising slogan, but one created by perhaps the most canonical Portuguese poet, Fernando Pessoa, for inclusion in a Portuguese campaign for Coca-cola, in 1928 (Cardal and Almeida, 1994).¹¹ Although Pessoa’s career as a copywriter was not considered outstanding, he worked for the first Portuguese advertising agency – Hora – and produced several advertisements which, despite not matching his poetic talents, reveal an interesting association. One of his most felicitous creations in this

¹⁰ Our translation.

¹¹ The campaign, however, was withdrawn since the product was considered unfit for commercialisation because of the claim that it was inappropriate for consumption due to its composition, which was believed to contain addictive substances. It was not until the 1970s that this product was introduced into the Portuguese markets (Cardal and Almeida, 1994: 16).

field, the text for a Berry/Loid Paints advertisement, displays some signs of his literary talent, and demonstrates that advertising copy can make enjoyable reading.¹²

The association between literature and advertising, however, has often stirred harsh criticism from several sectors, including advertising people. Ogilvy (1962) makes several allusions to the inappropriateness of 'literary style' in advertising. A proponent of well-written long copy, he nonetheless criticises the '*belles lettres* school of advertising', claiming that it lacks factuality, diverting the reader's attention from the subject (1962: 112).¹³ Much time has elapsed since Ogilvy expressed these views. Advertising has changed and become more concerned with entertaining and aesthetic aspects, which are largely exploited. Drawing attention to itself may have become an effective way of getting noticed at all amid the panoply of adverts in today's world.

Cook detects and explores many connections between advertising and literature. Indeed, one of the goals he sets in *The Discourse of Advertising* is to compare advertising with literature (1992: XV). He recognises that advertising has maintained a troubled relationship with the arts. Artists frequently criticise advertising and try to expose it to ridicule in various ways. He mentions examples from literature and cinema, in which advertising has often been used to represent shallowness and greed, but also expresses his belief that attitudes to advertising are changing and improving (1992: 200-204). On the other hand, Cook refers to advertising's use of the same resources as literature, which are only part of what makes literature so attractive to advertising: 'The indefinable function of literature, its adaptability and range, and the number of literature graduates and aspiring writers in creative departments of advertising agencies, all make this inevitable' (Cook, 1992: 143). Highlighting these connections should not be

¹² See Figure 4 in Appendix 1.

¹³ In a footnote, Ogilvy even includes the names of a series of distinguished writers, who have written advertisements without much success (1962: 113).

interpreted as an attempt to imply that advertising and literature are identical discourses, nor are we trying to suggest that has been Cook's intention. Rather, our aim is to draw attention to the reciprocal influence exerted by discourses in society, emphasising the fact that they are all systems affecting and being affected by each other, and sharing important elements and features. In addition, in order to analyse and understand advertisements and advertising discourse, it is necessary to avoid the simplistic notion that the only function of advertisements is to persuade people to buy a product, thus ignoring the fact that 'they may also amuse, inform, misinform, worry or warn' (Cook, 1992: 5). It should not be surprising then that some of the discussions present in literary translation theory can be relevant for the study of translation of advertising.

Drawing on literary translation discussions is not only pertinent but potentially valuable for the study of advertising translation. Advertising incorporates and uses many features and resources commonly regarded as characteristic of the literary discourse. What seems to be particularly relevant for advertising has not so much to do with formal devices, as with literature's capacity and freedom to use language resources creatively, even if that means challenging accepted structures. Above all, advertising is part of the broad socio-cultural system, reflecting, and making use of, existing language power relations. Moreover, as observed by Venuti, literary translation 'has long set the standards applied in technical translation (viz- fluency) and [...] has traditionally been the field where innovative theories and practices emerge' (1995: 41).

4.1.4 Towards a target-culture translation approach

Our discussion of advertising translation has been greatly informed by Toury's descriptive approach, whose roots can be found in the polysystem theory, coined and developed by Itamar Even-Zohar. This theory regards literature as part of human

activity, and not in isolation (Even-Zohar, 1990: 2). The term polysystem is used to account for the dynamic character of the processes and relationships that constitute the literary polysystem, which is viewed as complex and stratified, and where the tension between innovation (primary models) and conservatism (secondary models) is essential for the system's evolution (Even-Zohar, 1990: 21). The location of the target culture at the epicentre of translation and the emphasis on diverse factors and elements of culture influencing and shaping translated texts and their production are crucial aspects of the polysystem theory (Even-Zohar, 1990: 78). This theoretical framework inserts translation within the wider cultural context, which, according to Gentzler, frees translation from more static conceptions, by suggesting that definitions of translation, and consequently of its practice, are dependent upon the historical situation. In this way, Even-Zohar 'opened the way for translation theory to advance beyond prescriptive aesthetics' (Gentzler, 2001: 123), and for the work of his colleague, Toury.¹⁴

Toury's proposal involves two central guidelines: first, that translation studies needs more work on description of actual translations, rather than applied theory; second, the view of translation as a fact of the target culture (1995: 12). Translations occupy a position in the target cultural system, and as a result, in addition to consequences of that position upon translation, they exert influence upon the host culture. As mentioned by Toury, and in conformity with the polysystem theory, translations are an important resource for cultures to fill in gaps in their system (1995: 27). A direct implication of this framework is that any definition or conception of translation, and hence of what should be considered within the realm of translation, both in terms of product or as practice, is culture-bound, and mutable, as it changes according to historical circumstances (1995: 31). A translation is what in a certain

¹⁴ Mona Baker suggests that the polysystems theory has undermined the status of the source text in translation studies (1993: 234).

culture, at a given moment in time, is assumed to be a translation (1995: 32). In fact, the notion of assumed translation is an important concept in Toury's approach, and one we will address more thoroughly below.

The target-oriented character of Toury's approach entails consideration of the socio-cultural dimension of translation, as it suggests that translation is subject to socio-cultural constraints. This has led Toury to investigate the nature of the constraints and circumstances conditioning translational activity, which, like any other social activity, is norm-governed. According to Toury, norms refer to the intersubjective factors, between absolute rules and pure idiosyncrasies; they can range from stronger norms to weaker norms in a graded continuum. Andrew Chesterman also emphasises the non-prescriptive character of norms: a norm 'describes a kind of consensus of opinion about what something should be like, how it should be done. A norm-statement describes what such consensus *is*, not what it *should be*' (1997: 3).¹⁵

Toury carries out a detailed analysis of the norms underlying the translation activity. First, he identifies what he regards as the 'initial norm', which involves the decision to adhere to source norms (adequacy) or to target-culture norms (acceptability). This decision should not be taken as necessarily absolute, since in actual practice it will involve some compromise. Then, he identifies preliminary norms, which derive from translation policy. These norms govern such decisions as the choice of texts to be translated, as well as source languages, which means they are connected with the directness of the translation, or culture's preference of or acceptance of mediating languages. Toury identifies another type of norm, operational norms, which govern the translation process itself. Operational norms influence decisions regarding the matrix of

¹⁵ Chesterman also adopts a descriptive approach and, like Toury, he underlines the social nature of norms, arguing that they require recognition by society members (1997: 54), as well as validation provided by the group of individuals regarded as authorities in the subject (Chesterman, 1997:56-57).

the text – matricial norms – and, as a result, affect the distribution and segmentation of the linguistic material, and linguistic formulations – textual-linguistic norms – which govern the selection of target-text linguistic material and makeup (1995: 58-60).

It is on the latter type of norms that Chesterman concentrates his own discussion of translation. His theoretical framework is particularly relevant to our approach as he manages to successfully apply a descriptive norm-based theory to the analysis of translation theory and practice, focusing on different types of texts, thus providing a useful link between literary theories and discussions of pragmatic texts. Chesterman’s analysis of operational norms draws attention to the complexity involved in translation, as it looks into the different factors conditioning and influencing not only translators’ options, but also the acceptability standards imposed upon translation. The diagram below provides an outline based on Chesterman’s proposal concerning the network of norms at work in translation (1997: 63-70):

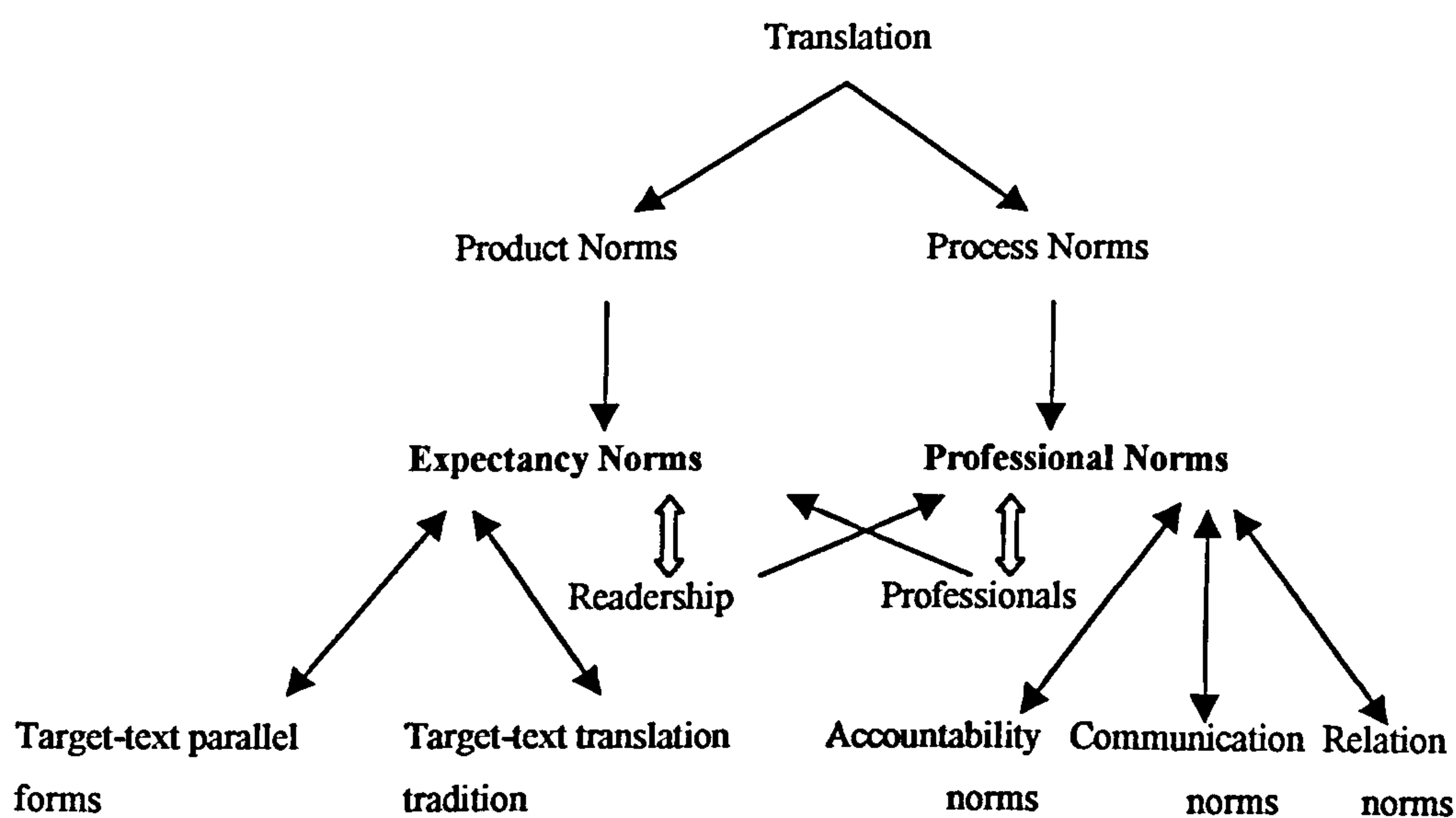


Diagram 1 – Adaptation of Chesterman’s model of translation norms

According to Chesterman’s model, there are norms regulating translation products and norms regulating the translation process. The first type is directly related to readership

expectancies concerning the translation of a given type of text, which are influenced by the target-culture translation tradition, as well as by features of other target texts of the same type. These norms regulate the kind of translation to be expected for a given type of text, although they may be broken, either involuntarily or deliberately. Professional norms govern the translation process. As can be expected, these are influenced by expectancy norms, as processes are normally conducted with a view to producing a given type of product. These norms are essentially validated by recognised professionals, who often become norm-setters, and are therefore responsible for what comes to be expected from a translation product. This explains the arrow indicating professionals' influence over expectancy norms. Three norms contribute to the makeup of professional norms: the accountability norm, which concerns the ethical responsibility of translators to the concerned parties; the communication norm, according to which the translator is expected to optimise communication between the parties involved; and the relation norm, which respects the relations between source text and target text.

As these approaches show, identifying and analysing norms affecting and governing translation is far from a simple endeavour, but one that requires consideration of multiple target-culture factors, within an historical perspective, as they are deemed to change. This framework can be used to discuss and describe translation of all types of texts, including advertising, since all translation production is a socio-cultural activity, and hence a system within the large cultural polysystem. As we have noted above, owing to its multifaceted nature, advertising highlights the dynamic character of systemic relations. Therefore, the translation of advertising has to consider all the elements affecting the production of adverts in the target culture, namely the factors influencing target-culture translations, taking into account the specificity of advertising

translation, which in turn intersects with other systems, including the wide range of activities covered by marketing.

Based on this perspective, our study of perfume and cosmetics adverts will attempt to describe the strategies adopted both on lower and higher levels,¹⁶ not to verify the kind of equivalence established, but rather to infer the reasons that may have motivated the translational approach. We will include reference to some cases regarded as less felicitous, as well as a discussion of interference, which is one of the features that, according to Toury, tends to characterise translations in general, but always within this frame of reference: target-culture conditions and conventions are regarded as determinant factors in translation. Thus, as far as preliminary norms are concerned, we have considered the following aspects, bearing in mind the interconnectedness of translation norms:

Translation policy

- Actual regulations governing the translation of adverts. This is the domain of stronger kinds of norms, since we will be considering actual rules.¹⁷
- Choice of adverts to be translated.

Directness of translation

- Selection of source texts and source languages.
- Possibility of using mediating languages or translations (indirect translation)

¹⁶ As noted above (page 25 of Chapter 3), the term 'level' is used here in the sense proposed by Fairclough (1995), in that textual analysis requires attention to the different levels – grammatical, lexical, for example – that make up the text's structure or texture (lower levels) and those involved in the organisation of the text (discursive, generic features), which are related to the higher levels.

¹⁷ It is important to refer at this point the more meticulous discussion on norms provided by Theo Hermans (1996), namely the differences between convention, norm, rule and decree. We will also focus on stronger norms, namely decrees, which Hermans explains as follows: 'Compared with conventions, therefore, decrees represent the opposite end of the normative scale: they spell out explicit orders, which may be codified positively or negatively, as obligations or as prohibitions' (1996: 32).

With respect to operational norms, we have considered the following general aspects:

- Target-text textual distribution and segmentation.
- Translation strategies at higher levels.
- Translation procedures at lower levels, which are mainly considered for their relationship with the other levels of the translation.
- Shifts affecting intratextual cohesion and coherence. Shifts in intertextual coherence will be commented on when they are motivated by target-culture conditions.
- Degree and type of interference.

As far as the initial norm is concerned, we will attempt to infer whether the translations analysed reveal adherence to source-text norms or to target-culture norms. Notwithstanding, we will argue that the level of adequacy is always determined by the norm of acceptability. In other words, we will try to establish a connection between the strategies adopted and the conditions imposed by the target culture, which means that observation and maintenance of source-text features is determined by target-text norms regulating translation in general, and translation of adverts in particular.

Moreover, as we have suggested in the introductory remarks, the impact on the target culture can hardly be ignored in translation of texts with such a pervasive instrumental character. For our purposes, then, a target-oriented approach seems more appropriate and feasible. An analysis of advertising translation concerned with the preservation of source-text features, or even effect, without considering whether those are suitable for the function of the text in the target-culture, is bound to miss the web of factors and relations that actually motivate the makeup and affect the success of a given

translation. Toury comments on the implications of adopting source- or target-oriented approaches, explaining that they should not be taken as radically opposed, but rather as 'a matter of orientation', where one perspective is chosen according to the purpose of the research. Concerning the target-oriented approach, which is the one adopted in this work, Toury explains (1995: 173):

Anyone wishing to focus on the role of target factors in the establishment of a translation, either retrospectively or even prospectively, will find him-/herself opting for a target-oriented approach, even though, in the course of its application, s/he will come back to the source text, often even establishing the target text's shift from it.

5. ISSUES IN TRANSLATION STUDIES

As noted above, the consolidation of a new disciplinary field was encumbered not only by opposing orientations, but also by divergent views on certain issues and concepts that have been present in many discussions and theories of translation. Toury recognises this terminological indeterminacy in translation theory, arguing that often the same terms are used by translation scholars but with different conceptual frameworks (1995: 23-24). Although debates over common dichotomies and concepts, as well as terminological arguments, have long existed, it is still difficult not to refer to them in a discussion on translation, at least to clarify one's orientation in the debate. This is noticeable in most studies on translation, since even authors who question the pertinence and usefulness of any of those concepts devote some time to clarifying their position. According to Chesterman, these are translation 'supermemes', or 'ideas of such pervasive influence that they come up again and again in the history of the subject, albeit sometimes in slightly different guises' (1997: 7-8).

Below we will consider some of these issues, and comment on their relevance to the study of advertising in translation. These concepts, however, are interrelated, and hence the discussion of one always involves the other in some way. Our attempt to organise our analysis into several sections is merely methodological, as we believe it is easier to identify the subjects under discussion, and to set out the different points of view in a more orderly form.

5.1 On Equivalence and Faithfulness

One of the concepts which is a source of numerous discussions is the notion of equivalence. Fawcett comments on the relevance of this concept to linguistic theories

and notes the numerous debates it has provoked: 'a concept that has cost the lives of more trees than any other in translation studies' (1997: 53). This term is almost inevitable when we think about the relationship between translations and originals, and it reflects an attempt to find or obtain some kind of identity between the two texts, despite inevitable differences in languages' cultural and linguistic framework. It concerns the way a translator renders a source text, in terms of which dimension of that text s/he is going to privilege, given the disparities between languages and the different realities of the texts to be dealt with. The term is therefore inextricably connected with other notions, namely faithfulness, authorship, as well as (un)translatability.

By establishing relations of sameness with the source text, equivalence, as it is used traditionally, reflects the wish to preserve features of that text, and, as a result, is often connected with issues of faithfulness to the original text or author. Faithfulness, in its turn, brings up the question of the freedom and responsibility of the translator, as well as discussions over the orientation of the translation: author-centred versus reader-centred, or source-oriented versus target-oriented translation. Like equivalence, faithfulness has become an uncomfortable term, as what is understood by this word varies considerably according to theoretical frameworks, to the translation's function in the receiving system, and to the translator's own position in the debate.

Authors such as Nida and Catford developed their theories based on the concept of equivalence, namely formal and dynamic equivalence, and textual and formal correspondence, respectively. And even Peter Newmark, whom Snell-Hornby quotes for his criticism of equivalence (1988: 21), uses the term to describe the two types of translation he proposes – communicative and semantic translation (1991:10).¹

¹ Newmark describes these concepts as follows: 'In communicative as in semantic translation, provided that equivalent effect is secured, the literal word-for-word translation is not only the best it is the only valid method of translation' (1991: 10). It is also of some significance that in a list that contains different authors' notions and concepts related to the two types of translation proposed by Newmark he includes

However common the term may be in translation theories, its relevance for the study of translation has often been questioned by various scholars, such as Holmes, who discusses at length the pertinence of the traditional notion of equivalence, arguing that it poses unattainable goals (1988: 100-101). In his description of what occurs in translation, Holmes suggests that what the translator does is seek for 'counterparts' or 'matchings', at macrostructural and microstructural levels, 'closely akin (though never truly equivalent)' (1988:54). Snell-Hornby also focuses on the relevance of the concept of equivalence, explaining that the roots of the term can be found in linguistic approaches to translation, and that it presupposes some symmetry between languages. In order to demonstrate the inadequacy of 'equivalence' for the study of translation, Snell-Hornby exposes the terminological differences between the English and German terms, 'equivalence' and 'Äquivalenz', respectively, arguing that these are 'warning examples of the treacherous *illusion* of equivalence that typifies interlingual relationships' (1988: 17). Likewise, Roger Bell questions the usefulness of the concepts of equivalence and fidelity in the theory of translation (1996). He points up the need for re-defining equivalence, and related concepts, contesting and challenging the term's axiomatic status in traditional translation theory.²

The scepticism towards these concepts seems to have been caused by a shift of focus in translation theory from source text to target text. Nord claims that functionalist approaches have provided a more pragmatic alternative to source-oriented (or 'equivalence-based theories'), and suggests that there are many cases in which equivalence does not reflect what happens in practice (1997: 8). Functionalist theories

both Nida's and Catford's concepts, revealing some connection between Newmark's own model and the notion of equivalence (1991: 13).

² Bell deconstructs the term's validity based on the impossibility of synonymy, concluding that, 'in an absolute sense, equivalence is impossible and, if we continue to insist that it is essential, translation itself must also be impossible' (1996: 34).

prefer the term ‘adequacy’, as proposed by Catherina Reiss, which implies that the target text is intended to suit the requirements of the translation brief (Nord, 1997: 35). Functionalist approaches, however, do not completely rule out equivalence, regarding it instead as a possible requirement of the translation *skopos* (1997: 36). Equivalence ceases to be a central concept inherent to translation, and it becomes an optional translation procedure or strategy.³

While Toury does not suggest the exclusion of equivalence from translation theory, he regards traditional models and concepts as a-historical and prescriptive, and hence unsatisfactory. His perspective conceives of equivalence as ‘any relation which is found to have characterised translation under a specified set of circumstances’ (1995: 61). The kind of equivalence manifested in translation is determined by the norms operating in the target culture, which govern the translational activity and its products. It is therefore hardly surprising that Toury is not greatly concerned with faithfulness, as he concentrates on the role of the target text in the target culture, and on the target-culture factors affecting the production of the translation. Although he notes that translators will normally choose between adhering to source norms or to target-culture conditions (1995: 56-57), he places a greater emphasis on the text’s acceptability.⁴

Translation studies scholars, such as Lefevere and Bassnett, speak of the ‘final disintegration’ of the notion of equivalence as it was once viewed, and explain that equivalence is no longer a concept haunting translators since they are more realistic when setting their translation goals; equivalence is now regarded as a ‘strategic choice

³ Hatim and Mason also state their preference for the notion of ‘adequacy’, since they believe equivalence, or complete equivalence can be very problematic as it is not attainable. They suggest the use of this word in relative terms, but prefer adequacy, since it can be used to refer to a translation procedure concerning ‘the specifications of the particular translation task to be performed and in terms of the users’ needs’ (1990: 80).

⁴ It is pertinent to consider the differing concepts behind ‘adequacy’ as defined by Nord and by Toury. Whereas for Nord (and functionalist approaches in general) the term implies submission to the conditions of the translation, for Toury it concerns adherence to the source text. As a result of this divergence, we will always state clearly which is the notion implied when we use this term in this study.

made by translators' (Bassnett and Lefevere, 1998: 2-3). They further note that the abandonment of this term is connected with the similar fate of the traditional concept of faithfulness, as translators are now 'free to opt for the kind of faithfulness that will ensure, in their opinion, that a given text is received by the target audience in optimal conditions' (1998: 3).

The controversy around these concepts – equivalence and faithfulness – seems to have been somehow overcome by more recent discussions, which have dethroned the source text and called for a reappraisal of traditional notions. By considering the relativity of the concept of equivalence, stressing its dependence upon the goals of the translation, this term has become more manageable and less problematic. For our purposes, this development is particularly relevant as translation of advertising texts is barely compatible with the search for any kind of absolute equivalence. Generally speaking, in eminently pragmatic texts with very specific commercial criteria and goals, it seems feasible to claim that strategies and options are normally subservient to those aims. The functionalist notion of adequacy seems to correspond better to these cases, as it takes account of the specific requirements of each translation as determining the strategies to be followed by the translator and hence the kind of relative equivalence aimed for. Establishing the requirements of a given translation depends on the expected function of the translated text in the receiving culture, which directly determines and is determined by the translational norms operating in that culture (see Toury, 1995: 61). What should be emphasised in this discussion is that neither equivalence nor faithfulness are goals in themselves, but possible requirements of a given translation. They are important for our analysis insofar as some form of equivalence or matching can be verified when we compare two versions of the same advert, but they will not be used as any kind of yardstick or parameter of analysis or assessment.

Other models, such as Nord's documentary versus instrumental translation and House's overt and covert translation,⁵ have provided a different angle on the type of source-target relationships in translation, but they do not seem to have overcome binary structures. House suggests that different types of texts require one of the two possible approaches, and claims that advertisements entail covert translation, which allows them to function as originals in the target culture (1986: 188), an assumption that does not seem to apply to all cases of translated adverts, as some of the advertisements used in our study will show.. While Nord's categorisation uses the text's function in the target culture as a key criterion, it reflects a strong concern for the source-text and target-text relations,⁶ and it similarly seems to overlook that translations, especially of advertising texts, present a mixture of both the approaches – they use simultaneously advertising clichés and word-for-word translation. These texts point to the fallacy of dichotomies, as these tend to underestimate the fuzziness of boundaries separating not only text-types, but also translation strategies and procedures themselves.

Assumptions concerning the translation of adverts may be illusory, and even substantiated claims, such as the ones expressed by Masa Nomura, that when advertising texts cross cultural barriers they need to be rewritten or adapted (2000: 262), cannot be taken for granted or used to generalise. There are many cases where it certainly applies, but this assumption may imply that instances of evident compliance with source-text structures are rare in advertising. The advertisements analysed in our study, however, reveal that there are still many cases in which closeness of structure and

⁵ Documentary translation focuses on different features of the source text, which it tries to reflect in the translation. Instrumental forms of translation are aimed at producing texts in a way that they achieve the status of originals (1997: 51-52). Overt translation designates translations in which the makeup of the source text is openly reflected in the target text (1986: 188). A covert translation, on the other hand, is unmarked as a translation, as it possesses the characteristics of an original target-language text of the same type, and is therefore expected to function in the target culture in the same way the source text worked in the source culture.

⁶ This concern is patent in her concept of 'loyalty', which presupposes responsibility towards the 'intentions' of the source-text producer (Nord, 1997: 123-124).

formal features prevails, which indicates that preservation of source-language texture is recurrent. Different languages, in different countries, may effectively involve different translation strategies in advertising. Nonetheless, our analysis of the Portuguese case has shown that bringing preconceived ideas about the procedures used to translate this type of texts could be at the very least misleading. Even the likely belief that translation of adverts entails the achievement of equivalent effect or equivalent function may be questionable. If a product plays different roles, or has a different status or value in different cultures, the translated adverts can hardly be expected to aim at similar effects. Moreover, assuming that advertising translations, including literal translations, seek identical effects may be treacherous. It is true that this is normally what is expected in the translation of an advertisement *as* an advertisement. However, certain translations are intended to perform different functions in the target culture. For example, when subtitling adverts in entertainment programmes about advertising, which aim to reveal advertisements' structure, artistic value, or humorous effects, the translated subtitles are going to play a different function in the receiving culture from that played by advertisements' subtitles in their habitual function. Likewise, the translations into English of Portuguese adverts which have been done for the purpose of including in this work do not have the same function as the original adverts, a fact that has certainly conditioned the translation strategy, which has not regarded their persuasive function as a major concern. Hatim and Mason draw attention to the importance of matching the communicative intent of the source text to the needs and expectations of the target-text reader: (1990: 80-81):

Thus, where the intention of the producer of ST is to sell a product, any translation of the text as an advertisement must be evaluated in terms of how well it serves that purpose (i.e. the persuasive text act involved), rather than on the basis of a narrow linguistic comparison. On the other hand, a translation of advertising copy may be required purely for information (what are the manufacturers claiming about the

product?), in which case the translator's aim will be adjusted accordingly: the communicative purpose of ST is no longer the same as that of TT.

It seems then that the communicative function of a given translation closely determines the translation strategy adopted and, as a result, the degree of correspondence, or equivalence, aimed for. In the case of advertising texts, managing to identify and achieve the communicative function implied or expressed by the translation's initiator (or by the brief), may have an impact on the success of both the translation and the advertising campaign. As in any other text, or perhaps more obviously than in some cases, the condition of equivalence in advertising texts, if it exists, is always closely tied to the function of the text in the receiving culture, and to the specific requirements of a given international campaign, which normally imposes constraints and sets specific goals concerning the product image to be transmitted. However, in order to study the existing relationships between texts in these cases, and eventually assess the type of equivalence revealed, we are confronted with more basic notions such as source text or original, and consequently authorship. As we hope to demonstrate below, cross-cultural advertising evidences the indeterminacy affecting these terms in that the answer to questions concerning the identification of the original source or sources, as well as the author and respective statuses may disrupt traditional (pre) conceptions.

5.2 About (Un)translatability

The issue of translatability is inextricably connected with the previous discussion. Indeed, it seems to be often raised by unrealistic demands upon the translator to obtain some sort of equivalence, or sameness, with the source text.

In 1937 José Ortega y Gasset wrote the frequently cited article ‘The Misery and Splendor of Translation’. The misery, as can be expected, refers to the impossibility of translation as a result of insurmountable differences between languages (1992: 96). Ortega y Gasset realises that this impossibility is also experienced when man tries to translate thought into language, as language only partially manages to express thought. Thus, the abyss between different languages is even greater (1992: 107):

Languages separate us and discommunicate, not simply because they are different languages, but because they proceed from different mental pictures, from disparate intellectual systems – in the last instance, from divergent philosophies. Not only do we speak, but we also think in a specific language, and intellectually slide along preestablished rails prescribed by our verbal destiny.

This pessimistic view about language and communication may lead us to genuinely wonder where the splendour of translation lies. The splendour seems to reside precisely in the magnitude of such an endeavour, in bringing the reader to the language of the author. Ortega y Gasset advocates a translation that brings the reader to the ancient classics, maintaining their historical difference.

For George Steiner all human communication is translation, either in interlingual situations or in intralingual ones, as receiving a message from another human being involves an act of translation, for every utterance has something unique, peculiar to the individual who expresses it (1975: 46–47). Whether communication – and translation – is more or less difficult depends on disparities of time, distance, and reference. Steiner mentions two differing positions in the philosophy of language: the universalist, which argues that there is an underlying structure shared by all languages, and the monadist, which considers language universals irrelevant; more extreme positions within this approach regard translations as impossible. Steiner also refers to intermediate positions,

arguing that even extreme positions on both sides are normally not absolutely radical (1975: 73-74).⁷

The problem of the possibility of translation has often been associated with the translation of literary texts, in particular with the translation of poetry, since it foregrounds the link between form and content to such an extent that it makes translation seem an utopian task. Translation and translators have been haunted with this seeming impossibility, and the myth of untranslatability has given rise to many discussions. Holmes addresses the problem of translatability within the context of poetry, and maintains that the best way to handle this issue is to take a middle position in the debate, one between the extreme that believes that the translation of poetry is impossible, and the position that maintains that, like any other text, poetry can be translated 'without substantial loss' (1988: 45). Like Holmes, Snell-Hornby proposes a halfway stand, explaining that 'the extent to which a text is translatable varies with the *degree* to which it is embedded in its own specific culture, also with the distance that separates the cultural background of source text and target audience in terms of time and place' (1988: 41).

The issue of translatability is addressed differently according to different frameworks, but one of the reasons it seems to emerge more recurrently in discussions of literary translation may be the fact that pragmatic texts openly serve specific practical purposes, and therefore have to be accomplished in spite of the difficulties encountered, normally within very tight deadlines. This practical dimension of pragmatic texts is frequently itself a justification for any means used to carry out the translation. Literary

⁷ Snell-Hornby observes that, like other dichotomies present in translation theory, translatability is frequently the object of polar positions, and like Steiner, refers to the two common extreme standpoints. On the one hand, the principle of linguistic relativity may lead to the notion that translation is impossible. On the other hand, translation theories that have adopted Chomsky's language principle of deep and surface structures, which suggest the existence of deep (universal) structures of meaning, often imply that everything is translatable (1988: 41).

texts, on the other hand, often raise ethical and philosophical issues that are more difficult to overcome or settle.⁸ Although advertising is normally placed in the category of pragmatic texts, the socio-cultural implications that this discourse involves, and the ethical issues it often raises, require careful reflection.

The analysis of translatability entails consideration of two perspectives, which focus on different aspects and that give rise to different kinds of discussions. One concerns the general issue of the possibility of translation, and is associated with philosophical approaches to language. Although this perspective is often involved in discussions of literary translation, it seems to be losing relevance in recent translation theory, as translators seem to be more and more engaged in the artistic possibilities (rather than the impossibilities) provided by the translation of literary texts. The question posed by Lefevere and Bassnett in their introductory article to *Constructing Cultures* represents the view shared by many contemporary translation scholars and translators (1998: 1):

Why are you interested in proving or disproving the feasibility of something that has been going on around most of the world for at least four thousand years?

This interrogation is not only pertinent, but, despite being a question, it also responds to most arguments that claim that translation is impossible. Thus, we are not going to embark on philosophical quests concerning the very possibility of language and translation, or their ability to communicate more or less efficiently. As far as our study is concerned, it is enough to verify that translation is realised in spite of all obstacles

⁸ For Newmark, interestingly, the issue of translatability is connected with the creative element in translation. He believes that creativity is 'the last resource' required when a translation problem is (potentially) insoluble (1991: 7), and argues that the need for creativity in translation is closely linked to text-type, which means that certain texts, poetic in particular, are more prone to situations of untranslatability than others.

imposed by language and culture. The fullness of what is conveyed is a matter that affects all human communication, but it has not prevented communication from taking place, nor from being attempted.

This broader discussion of the general possibility of translation, however, should be separated from specific case analysis, in which particular cases are discussed. This is the second perspective and it comprehends a descriptive approach to translation phenomena occurring in real translations. We will concentrate on the latter perspective, as it concerns the analysis of actual translation problems, which, depending on the objectives set for the translation, within the target-culture system, may face serious hindrance, and eventually lead to cases of potential untranslatability, under the circumstances of that specific translation. It seems that a pragmatic and empirical approach to translation problems that raise this issue is in the best interest of translation discussions, and translation in general. (Un)translatability is mostly connected with the way translation is addressed, and with the norms and conventions shaping translation products and procedures, for a given text (proto)type in a certain situation, in a given culture. If we look at the case of advertising texts, seemingly insurmountable problems may easily occur. In addition to using the same language devices as poetry, advertising relies on the audience's socio-cultural knowledge (see Odber de Baubeta, 1996: 159-160), which, in more optimistic cases, will probably result in great challenges to international advertising.

Odber de Baubeta (1996) looks at examples of advertising copy that offers serious difficulties to translation – potentially 'cultural untranslatables'.⁹ The author refers to particular instances of wordplay that can be especially hard, or even

⁹ According to Odber de Baubeta, 'cultural untranslatables' refer to texts that 'contain certain references to objects, practices, customs, beliefs that belong to one particular society or culture but do not exist in another, and hence have no corresponding lexical realisation' (1996: 169).

impossible, to fully re-produce. An important point to retain from this discussion in terms of our approach is the way problematic items are dealt with in actual translation. By means of a comparative analysis of the English, French and Portuguese versions of an advert, Odber de Baubeta discusses the strategies adopted in each version. She considers some textual solutions adopted, namely cases that, for cultural reasons, involve some loss, but which are compensated by other elements. It is worth noting that, despite the varying degrees of difficulty posed by advertising translation, solutions may emerge provided the 'retextualiser is prepared to take risks and move away from the original' (1996: 178-179).

These are the risks implied by a target-oriented approach to translation, especially if we consider that translation strategies are designed to produce acceptable, and effective, translations from the point of view of the target system. For a retrospective study such as this one, in that it deals with texts that have already been translated, (un)translatability is not so much the issue as the strategies adopted to overcome particularly challenging situations. However effective solutions may be judged, we can merely attempt to infer the motivations that created them, as well as regularities in translational strategies, so as to elicit some of the norms at work in the target culture. Using Nord's grid of translation problems can help determine the character of some of the difficult items retrospectively, including potential untranslatables. Owing to the nature of advertising discourse, all of those problems are likely to occur: pragmatic, cultural, linguistic and particularly the last type – text-specific problems. Deviation, wordplay and idioms are pervasive in advertising texts, and they cut across the various categories of problems, as these devices rely on the addressees' ability to recognise and decipher them, so as to fully enjoy the entertaining character of language games. This kind of language draws significantly on the

community's cultural background and shared knowledge. Problems of a linguistic nature in translation of advertisements come as no surprise, especially if we consider that signifiers are carefully selected not only for their denotative meaning, but first and foremost for their connotative dimension, and polysemous character, in addition to their prosodic properties and, on occasion, their graphic features.

Below, in the analysis of cosmetics adverts, we will discuss the use of wordplay and its translation in more detail, in relation to actual cases. Nonetheless, before we concentrate on specific problematic textual items in advertising translation, there are significant points that need to be highlighted. First, adverts used across different cultures are frequently designed for that purpose, or at least with that possibility in mind, a fact which allows copywriters to at least anticipate some restrictions and conditions arising from that circumstance. Second, there are many cases in which phonological patterns and wordplay of the same type exist in the target languages, especially in translation involving languages that have had numerous forms of contact. For example, adverts containing wordplay based on recognisable idioms with religious contours are rather common. This kind of cultural allusion is normally shared by Western cultures, namely the English and the Portuguese, which are the languages analysed in this study.¹⁰ As suggested by Delabastita, 'there is nothing in the nature of punning itself that could fundamentally limit translatability' (1987: 151-152). According to him, there are differences in the nature and type of wordplay produced, and there are naturally factors that hinder translation, but languages have the capacity to produce wordplay. Toury expresses a similar view (1997): he explains that more influential than the degree of translatability of wordplay into a particular language are the norms of the host culture with regard to that specific problem; these will determine

¹⁰ See, for example, the adverts for Cacharel Eau d'Éden below.

‘the extent to which the source text’s translatability potential into that language will be realized’ (1997: 283). The third point concerns the interplay of elements in an advert, namely the frequently mentioned relationship between text and image. Visual elements, as we discussed in Section 3.3, play an important role in international advertising, not only by providing clues to the textual elements, but also by compensating for possible gaps in the audience’s cultural background due to cultural differences. Moreover, images lend themselves to multiple interpretations, and even if the addressee misses some cultural references underlying the advertising message, they can still make sense of it. On the other hand, the interplay of elements can also be a hindrance factor, as some difficulty may arise from the intricate interplay between the various elements in the advert. This is the view held by Nomura, who believes the more the relations between text and image are explored, the more difficult translating on a global scale may become (2000: 269). While we agree that this may sometimes be the case, especially when translating between distant cultures, the cases of verbo-pictorial metaphors analysed in our study show that advertising messages gain from the web of connections established. However, it is also a fact that some of the less successful solutions commented on result from failure on the translator’s part to recognise the interplay between the various elements (see Section 8.3), but this is hardly a problem of the advertising message itself.

In advertising translation, as in all translations, each translation is a particular case, and each problem has to be addressed individually, without assuming from the outset that certain types of texts are untranslatable by their very nature. The pragmatic character of advertising texts requires a target-oriented approach that considers the wide range of translation procedures to achieve the desired goal. It seems that an approach to difficulties has to start with an analysis of the function and purpose of the advert in

general, followed by an appreciation of the specific function of that problematic item in the overall text. The target audience's profile will have to be taken into account, as well as the text's position in the target-culture system. Linguistic decisions will result from the strategy adopted to ensure the text's acceptability. Here again, the role of norms is fundamental to resolve translation questions, as all decisions derive from compliance or non-compliance with those norms, bearing in mind that non-compliance may be a deliberate decision, and therefore is also norm-dependent.

It has not been our intention to completely rule out the possibility of cases of untranslatability, but to suggest that apparently insoluble translation problems seem less connected with the intrinsic properties of language or texts than with generic, contextual and function-related constraints. The adverts for Giorgio Beverly Hills, for example, often raise significant problems as they are rich in wordplay and phonological schemes.¹¹ The slogan itself draws on an idiomatic expression – 'There's no place like Giorgio' – but it does not seem to have hindered the translation into French, for example – 'C'est Giorgio Beverly Hills et c'est nulle part ailleurs'. While the latter does not preserve the same wordplay, it contains a solution, based on a familiar expression, which does not seem to jeopardise the text's coherence, nor the advertising effect. This advert contains examples of different translation strategies, including non-translation, parallel translation and adaptation, which shows that there is a wide range of procedures available in the target system for this particular genre and that the peculiarities of advertising language do not necessarily result in untranslatability. Cases of campaigns that have been re-designed to meet radically different types of audiences across cultures, either because the target-audience segment is different, or because of differences in the product life cycle, among other, are beyond the scope of our study, since these

¹¹ See Figures 9 and 10 in Appendix 1.

campaigns are unlikely to reach the translation stage at all. Normally, in very extreme situations, a re-definition of the advertising concept is required, so we would be dealing with different advertisements altogether.

5.3 On Questions of Originality and Authorship

The concepts of authorship and originality have stirred a lot of argument, since the way they are conceived and valued differs according to different theoretical backgrounds. Dichotomies such as author versus translator, author-centred versus reader-centred, original versus translation, and source-text versus target-text, have often been taken for granted and widely used in studies and theories of translation. The word translation itself frequently evokes these entities, as one normally assumes that a translated text implies the existence of an original in another language, written by a given author. These terms become all the more important in studies on translation because they are directly associated with the concepts just discussed in that they involve the issue of the orientation of the translation. We need only to revisit Newmark's observations concerning semantic and communicative translation to see the way all these concepts are interrelated, as loyalty to source-text and to the reader, respectively, will result in different types of translation (1981: 39-42).

Hatim and Mason observe that translation may be author-centred, text-centred or reader-centred. They explain that the option between author-centred and text-centred translating is motivated by the status of the source text, and that in the case of reader-centred translating, the reader's response takes precedence over other concerns, concluding that 'in any case, translating involves a conflict of interests, it is all a question of where one's priorities lie' (1990: 16-17). The priorities and loyalties

observable in translation are dependent upon cultural demands, which influence and determine the status of the text, and consequently the way it is going to be dealt with in translation. Lefevere and Bassnett draw attention to how cultural factors influence translation strategies: prospective readers and the acknowledged status of the source text are regarded as highly influential (1990b: 8).

Literary translation theorists have been particularly sceptical of the concepts of originality and authorship, especially due to the binary oppositions implied by these terms, which normally involve a depreciatory view of the translator's work by suggesting it is merely derivative.¹² In an article where Bassnett addresses some of these notions, she argues that 'the concept of the original is a product of the Enlightenment thinking. It is a modern invention, belonging to a materialistic age, and carries with it all kinds of commercial implications about translation, originality and textual ownership' (1998a: 38). As an alternative to the usual binary oppositions imposed by concepts of original versus translation, she recommends that we think of translation as 'a set of textual practices with which the writer and reader collude' (1998a: 39). This alternative view on translation is suggested after she demonstrates how fallacious the concept of original can be, by exposing cases of fictitious translation.¹³

5.3.1 Re-evaluating the concepts of original and translation

Toury re-examines the concept of translation from the target-culture's viewpoint, and as a result he considers what a translation is in terms of what kinds of texts are regarded as translations by the target culture. This standpoint has led him to conclude that the

¹² Deconstructionist approaches, in particular, have challenged these definitions, questioning notions that have been discussed in several theoretical frameworks, including translation (see Gentzler, 2001: 245-249).

¹³ In this article Bassnett shows how problematic the notion of 'original' can be, and provides several examples of various types of pseudotranslation, reflecting different motivations and characteristics (1998a), an issue that is also thoroughly analysed by Toury, as we will see in Section 5.3.1.

physical existence of a source or original is not an essential pre-condition for a text to be regarded as a translation, hence Toury's inclusion of the notions of 'assumed translation', 'indirect translation' and 'pseudotranslation' in his study. These terms not only undermine the clear-cut and circumscribed notions of source-text and original, but also, more importantly, manage to provide a more comprehensive description of the phenomena involved in the study of translation.

Toury's analysis underlines the role of the target-culture ideological framework in the identification of a translation as such, and the demand for a re-evaluation of all the underlying concepts. He claims that what is regarded as a translation is culture-bound, and proposes the expression 'assumed translation', in that it refers to 'all utterances which are presented or regarded as such within the target culture, on no matter what grounds' (1995: 32). The notion of assumed translation relies on three postulates – the source-text postulate, the transfer postulate and the relationship postulate – which imply the assumed pre-existence of a source, from which the translation has presumably been transferred to some extent, and presuppose some kind of verifiable relationships. However, none of them depends on the factual existence of the source text given the posited character of these conditions (1995: 35).

The discussion of pseudotranslation reveals the pertinence of introducing the notion of assumed translation, particularly the fact that it is target-culture based. Pseudotranslations are texts that for some reason are presented as translations, but for which a corresponding source text has never existed (1995: 40).¹⁴ This discussion is important for the study of translation, and for a study such as the present one, since

¹⁴ There are several motives and circumstances underlying the use of pseudotranslations. They can be used to introduce novelties into a culture, especially when the author wants to oppose some form of antagonism, or they may imply subordination to a more prestigious language and culture, or yet reflect the author's fear of sanctions or censorship, which is based on the belief that translations look less threatening than domestic works, especially when these deviate from culturally accepted behaviour (Toury, 1995: 41-42).

taking pseudotranslation into account requires a reassessment of translation as it is normally addressed, and shows that our view of translation is cultural, or guided by a set of conventions that, in a given culture, determine the characteristics attributable to translations. Therefore, the need for an actual source-text is not a *sine qua non* for the translation to function as a translation. Moreover, the reasons that cause authors to resort to pseudotranslation reflect the function and position held by translation in that culture. More importantly, the fact that pseudotranslations incorporate features associated with translations in the target culture (Toury, 1995: 45; Bassnett, 1998a: 36) leads us to tentatively remark that there is a discourse of translation.

Before we explore the relevance of these observations for the study of advertising translation, we will look at the case of indirect translation as, in addition to affecting traditional concepts of translation, it can be particularly important for the study of translation of advertising. The notion of assumed translation has provided a more flexible framework to analyse the issue of the directness of translation. Indeed, once the obsession about finding an original from which the other text might have been derived is overcome, it becomes easier to address cases in which originality and authorship are not linear. The directness of translation is regarded as a significant issue, since considerations concerning the possibility (or impossibility) of resorting to mediating texts, as well as the languages and text types that allow this strategy, are part of the preliminary norms.¹⁵ Toury draws attention to the complications that may arise when trying to identify or determine the exact source text for a given translation when there are several 'candidates' for that position, in which case, it was a combination of several texts that informed the target text. Another possible occurrence of indirect translation is created by the existence of potential source texts in more than one language, in which

¹⁵ It should be noted that the issue of mediating languages and systems is addressed by the polysystems theory (see, for example, Even-Zohar, 1990: 100).

case they would constitute a compilative source for the target text. Still within these more complex cases, Toury includes self-translation.¹⁶ Finally, Toury mentions the case of mediating translations, a term that refers to translations by other authors that function as source texts of translations into other languages. Toury regards indirect translation as a norm-governed phenomenon, highly represented in some cultures. He believes that recourse to this practice shows that there are relevant cultural factors and conventions at work that shape the concept of translation, and hence validate this option, endowing it with cultural significance (1995: 129).

Cay Dollerup (2000) elaborates on the notion of indirect translation and claims that this term should only be applied to cases in which an intermediary realisation is required for two parties to communicate (2000: 19). In such cases that realisation does not have a legitimate audience, as it is only done for the purpose of being translated into another language. To describe other cases Dollerup proposes two terms – relay and support translation. Relay translation refers to a mediating realisation in a language other than that of the original, but one that has an audience of its own (Dollerup, 2000: 19). Support translation designates cases in which the translator checks translations into other languages in the production of the target text (2000: 23-24).

Despite terminological differences in the discussion of indirect translation, in view of the more meticulous terminology suggested by Dollerup, what is worth remarking is that the notion of original or source-text is not clear-cut, no matter whether we are discussing literary translation, or dealing with other genres or discourses. The next step is to see how considerations about original and source text are related to the translation of advertisements. Indeed, such issues are of crucial importance for our

¹⁶ Bassnett regards self-translation as a type of pseudotranslation (1998a:30-31).

study, since the analysis of advertising translation constantly raises questions of authorship and originality.

In the article mentioned above (page 85), Bell (1996) addresses several questions concerning the identification of source texts for the multiple versions of a text displayed on the packaging of a child's toy. He highlights the problems of determining an author or original for those texts, by posing a series of questions regarding the nature of the source text, namely whether it was an original text or an original brief, or whether the texts were produced by local technical writers or were the result of centralised international campaigns. And he ends up with another question: 'What, we might ask, is an original in such a context?' (1996: 45). Advertising texts, such as the ones used in our study, raise the same type of questions. Nowadays, reference to international advertising normally implies a campaign designed from the outset to be used across several countries, which means that questions concerning the various aspects of the advertisement's cross-cultural impact – including language – will have been considered.¹⁷ Therefore, campaigns can be designed in one language, or in more than one language, from which texts in other languages will derive. It is not always possible to determine with exactitude which was the first text or the 'true' original. This could constitute a major obstacle to our study since it is not always clear which source text informed a given Portuguese advertisement, but the notion of assumed translation can help to overcome that problem as it implies that, from the point of view of the target culture, a given text is held to be a translation. On the other hand, the fact that the text may have resulted from more than one source – compilative sources (or 'support' translations) – does not invalidate the fact that the advertising text is in fact a

¹⁷ This is a feature of other types of mass communication texts. Delabastita exposes the inaccuracy of notions such as 'translation' and 'translator', 'source' and 'target' to apply to the discussion of film production and distribution. As films are often produced for different markets, there is a chain of events, people involved and decisions, before the actual translation (or adaptation) stage (1989: 195).

translation. One case in point is the advertising campaign for Shiseido The Skincare. We presume the Portuguese advertisement has been translated, as it is a foreign product campaign, and by comparing the Portuguese headline with the one in the English advert, we may confirm our assumption:

Eu sou a força da sua pele. Confie em mim! ¹⁸	I am your skin's strength. Rely on me.
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We could conclude that the English text is the source text since, even though Shiseido is a Japanese company, it is an international business, and it can hardly be expected that a world-wide product campaign should be designed in Japanese. Moreover, if we consult Japan's web-site for Shiseido The Skincare, we will realise that the slogan is also in English.¹⁹ However, if we continue to access sites of other countries, and languages, we will come to the conclusion that it is unlikely that all of them have derived from the English text. Instead, there seems to have been another 'source' with a slightly different concept, as the table below, containing headlines in different languages, suggests:²⁰

I am your skin's strength. Rely on me. (English)	Je suis la force de votre peau. Misez sur l'avenir. (French)
Eu sou a força da sua pele. Confie em mim. (Portuguese)	Sono la nuova forza della tua pelle. Punta sul futuro. (Italian)
Soy la fortaleza de su piel. Confie en mi. (Spanish)	Ik ben de veerkracht van uw huid. Tot ver in de toekomst. (Dutch)
Ich bin die Energie Ihrer Haut. Vertrauen Sie mir. (German)	

Table 1 - Shiseido The Skincare adverts ²¹

¹⁸ This is the print version in *Elle*, Portuguese Edition, June 2000. However, It should be noted that the Internet version of this advert does not include an exclamation mark but a full stop, like the English advert. (<http://www.shiseido.co.jp/p/p0001sts/html/main.htm> on 25-10-2000). The English advert has been taken from *Elle*, UK Edition, June 2000.

¹⁹ In <http://www.shiseido.co.jp/s0001sts/html/main.htm>, accessed on 25-10-2000

²⁰ The placement of the English and French versions at the head of each column is not arbitrary. From the way the sites are built, we may infer that the English and French versions are the two source texts from which the others may have been translated. When the cursor is placed over the headline, a pop-out box, containing a headline, is displayed: in the adverts in the left column, it is in English, and in the case of the versions in the right column, it is in French.

²¹ All of these versions were taken from Shiseido's web site, www.shiseido.com, accessed on 25-10-2000.

Although assuming the English and French versions were the source texts may seem too tentative, these are the languages that appear most frequently in Portuguese advertisements, and on the product packaging, which underlines their significance in international advertising campaigns for perfumes and cosmetics. The fact that many brands belong to American and French groups, some of which have been acquired by big international corporations, may be one reason that these languages have a great influence upon world-wide cosmetics advertising.

What we would like to emphasise by means of the above table is that the notion of source text should be flexible enough to account for more complex cases, such as these. More importantly, this study will show these Shiseido adverts do not present exceptional complications as far as determining the source text is concerned. This is, in fact, a frequent complexity in the analysis of international adverts in general, and in the adverts used in this work more specifically. That is why the notion of assumed translation is a basic concept on which our study is based, as the adverts discussed can be expected to comprise the three inherent postulates suggested by Toury: there is a presumed source text from which the Portuguese advert was derived, no matter whether it was a single source, or a compilation of texts, or yet a mediating text or brief in another language, with which the target text presumably holds some relationships.

5.3.2 Authorship in advertising

Another aspect of advertising translation that requires attention is authorship: who is the author of an advert? The copywriter is normally the person responsible for writing the copy of an advertisement. However, there is often another person responsible for creating the advertising concept. They often work together and both of them normally

work constrained by clear indications included in the advertising brief, or provided by the client, not to mention the account executive and other members of the team (Brochand et al., 1999: 212-213).²² The advertising campaign is therefore the product of team work. Indeed, as noted by Wells et al., adverts are commonly designed by a creative team, which consists of a copywriter and an art director (1998: 696-697).

Authorship in advertising is not so different from authorship in mass fiction, namely film making. Like Delabastita (1989), Kirsten Malmkjaer et al. discuss some of the aspects involved in the translation of mass fiction, including authorship, and explain that the director of a film, for example, does not have control over all the elements shaping the film, as novelists do. Instead, even though the director is responsible for the final product, s/he needs the expertise of other people in different technical areas. This fact conditions and undermines the status of authorship, as 'commercial production ignores the so-called sacredness of the author' (Malmkjaer et al., 2000: 245). Unlike in film making and literary production, however, another aspect affecting the status of the author in advertising is that s/he is mostly unknown: with a few exceptions of copywriters or creative staff who are known for their success in other areas, authors of adverts are not normally known to the general public, unless they become news as award-winners in specialised competitions²³ (Brochand et al., 1999: 212).

The aspects just discussed have implications for the translation of advertising. Contrary to the translation of literary texts, especially canonical works, advertising translation is not normally conditioned by the status of the author in the receiving culture. Questions of the 'sacredness' of the author do not apply, and, as the authors are

²² See also Ogilvy (1983: 32). The creative work is also guided by indications included in the 'copy strategy', a document designed by the advertiser and by the agency containing specific information about the product and market, the goals of the campaign, the target audience and the advertising promise, as well as the type of advertising approach and brand concept (Brochand et al., 1999: 263-265).

²³ This is an aspect of the creative staff's professional life that they deeply resent, as it implies some lack of recognition for their work (Brochand et al., 1999: 212).

normally unknown to the general audience, this factor is not considered in the translation strategy. If, on the one hand, this may signify more freedom to adopt the strategies the translator judges necessary to produce a more effective translation, on the other hand, freedom, as noted by Vermeer, assigns more responsibility to the translator. Furthermore, there are constraints imposed upon the translator by the advertising briefing, by the advertiser, and by the concept or image of the product, which constitute significant demands upon her/his work.

This is an issue that distances discussions on advertising texts from literary translation. Questions of authorship and original have been a major issue in literary translation theory, not only because the status of the source text and, consequently, the status of its author, are important factors affecting translation strategies, but also because they are connected with the position of the translator and translation in the target system. The influence of the status of the source text upon translation is addressed by Lefevere and Bassnett, who draw attention to the restrictions to which a text is subject when it incorporates the values and beliefs of a given culture (1990b: 7).²⁴ Authority – the authority of the text to be translated and the authority of the writer – constitute important factors in translation practice, namely in the translation of literary texts (Lefevere, 1990: 15). Lefevere emphasises this particular aspect, saying that the cultural status of a text, namely whether it is considered cultural capital, which is itself an ideological concept, influences the translation strategies adopted (for example, Lefevere, 1998a and 1998b). This happens because the norms operating in the receiving cultural system determine what is expected from translation of texts, according to their type and status, and consequently what is expected from the translator.

²⁴ Questions concerning the source-text status, and the role of authority (of texts and cultures) in translation are also addressed in Lefevere's *Translating Literature: Practice and Theory in a Comparative Literature Context* (1992).

Translation scholars' endeavours to enhance the sometimes low status of the translator are connected with efforts to give translation its rightful position in the target cultural system. Polysystem theory, as well as the work of translation studies scholars, has demonstrated the contributions of translated works to the shaping of the cultural target system and language. Even-Zohar's work focuses largely on the ways translated texts influence and help to enlarge a culture's repertoire (see 1990: 45-51), and the idea of translation as re-writing and manipulation stresses its active role in the shaping of culture. These perspectives bestow a greater responsibility and importance upon the translator's work, which, rather than being regarded as derivative, is seen as highly active and creative, akin to that of the author.²⁵

The interdependencies verified between translation strategy, translator status and translation status are particularly evidenced in Venuti's approach (1995). By drawing attention to the circumstances underlying the current prevailing adoption of transparent discourse in translation, and by suggesting foreignising as an alternative to that practice, Venuti foregrounds translation discourse, revealing not only the ideological power of language through translation, but also the translator's active role in culture. Venuti proposes an approach that makes the translation, and consequently the work of the translator, visible, undermining traditional boundaries between original and translation, and author and translator.

The nature of authorship in advertising texts somehow frees the translator from restrictions common to literary and other texts, where either the author, or the text, or both, visibly affect the production of the translated text. On the other hand, this also results in the complete invisibility of the translator. The translation, conversely, as we

²⁵ The work and status of the translator is highly valued by Vermeer, and functionalist approaches in general. The translator is viewed as the bi-cultural expert who mediates between two cultures and who is responsible for producing a text that functions optimally in the target culture, and therefore co-responsible for the success of the communicative act of translation (for example, 1994: 13).

will see below, is often foregrounded. We will look into this aspect below. In the meantime, it seems worth noting that even in these cases, the strategies adopted derive from the norms directing translators' behaviour, according to the type of texts, and hence their status and function in the target culture.

5.4 Readership

Readership is an essential element both in translation, since translations are normally produced for intended readers, and in advertising, in which the role of the addressee in the conception of adverts is determinant. In a target-oriented analysis of advertising translation, this is therefore an issue to which we will dedicate special attention.

A quick browse through the literature on translation and advertising is enough to reveal the terminological diversity concerning the 'entity' that receives the text. Addressee, (target) reader, (target) audience, (text) receiver, potential/prospective receiver, readership, and public are some of the terms employed, many of which are used in both translation and advertising literature. Hearer and viewer are common terms in advertising too, although they are mostly associated with audio-visual media. We are going to look at the way advertising theorists address the issue of readership and try to establish a connection with the role played by this element in translation, namely in the translation of advertising texts.

According to the scheme proposed by Cook (1992: 3) addressees are included among the 'participants', which, together with the remaining elements, constitute an advert. Within this category we can also find sender, addressers and receivers. Cook distinguishes senders from addressers, explaining that they do not always coincide, as senders are normally advertising agencies, and addressers may be the actors in

advertisements. As far as the distinction between addressee and receiver is concerned, the former refers to the people at whom the advert is aimed, and the latter to the people who actually receive the advert. Clearly, this network of addresser-addressee relations can be further complicated if we take into account the various forms advertising can take, such as dialogues, small narratives, among others (see Cook, 1992: 6).²⁶

The control advertisers have over actual receivers is somehow limited in the sense that it is only possible to roughly anticipate who is actually going to see or read a certain advert, despite all endeavours to select a medium directed at a certain type of audience and to design an advert that is expected to appeal to the intended receivers. We will concentrate on addressees, as a term that implies the notions of 'prospective' and 'intended', rather than 'actual', as proposed by Cook and by Nord, since it seems that both translators' and advertisers' work is shaped by their projection of potential readers. The terms 'reader' and 'target audience' are frequently employed in translation studies, and the latter is particularly useful as it comprises the notion of group (Vaz et al., 2000: 27), and because it is a common term to both advertising and translation.

The issue of readership requires consideration of two levels of analysis. One, in which audience is viewed as an external element affecting discourse, a preliminary level; it considers the audiences targeted by advertisers, and is therefore based on marketing criteria. The other level, which is intra-discursive, deals with the way the audience is designed through discourse, as an intra-discursive entity, how it is constructed and identified in the advertising message. This distinction seems relevant to us insofar as it can be used in the analysis of adverts and advertising translation, since the target audience has a direct impact on translational strategies. The prospective reader can be inferred from both extra-linguistic elements, such as type of product, and

²⁶ It is pertinent to recall at this stage the distinction made by Nord between addressee and text receiver (Section 4.2), which is based on similar criteria.

medium, and intra-discursive elements, which include visual and linguistic elements. The intra-discursive design of the audience entails observation of the web of relationships between the various elements, and, in respect of the linguistic message, it requires attention to all elements that compose the text's texture, from syntax to semantics and pragmatic features.²⁷

The selection of the target audience starts long before the advertising copy is written and hence before discursive relations are established. Thus, advertisers and marketers develop market research to define audience categories in an attempt to organise the heterogeneous group of potential consumers into manageable advertising targets. Myers (1999) provides a thorough analysis of the advertising audiences, listing some of the recurrent parameters used in audience categorisation, which range from several types of demographic categories (based on employment, age, gender) to categories based on religion, lifestyle, product or medium (1999: 170-171).

Whichever audience segments are defined by marketers, it is not difficult to understand why they are so important for them. The relationship established between the audience envisaged and the conception of the advertising message is held to be essential for the advertisement to function as intended. The audience targeted by a given advert is shaped from the very outset by the nature of the product itself. Adverts for anti-wrinkle cosmetics are not normally supposed to be addressed to adolescents, for example. The profile of the audience for a certain product is then reflected at various levels, such as visuals and text, and it is likely to influence the selection of the medium,

²⁷ Ian Mason (2000) discusses the issue of audience design and points out the various discursive features of translated texts that are motivated by the design of the prospective target audience, or audiences, as he includes in his model not only addressees, but also other text receivers (auditors and eavesdroppers) after Erving Goffman and A. Bell. He relates such features to the translator's attempt to account for interpersonal and intertextual components of audience design, which take into account the translated text's function in the receiving culture and hence the host audience's expectations: 'Items and elements within texts do no more than reflect an audience design which is a function of such real-world conditions' (2000:17).

as well. Besides the nature of the product, categories such as the ones mentioned above constitute further restricting factors in the design of the advert. Life-style, social status, gender, among others, are factors considered by advertisers in the process of creating an advert, and can often be inferred by readers without resorting to intra-discursive features, through product type, medium and advertising style, for example. In other words, there are often subtle criteria to be taken into account, which demonstrate that a preliminary approach to prospective audiences can start by more general observations, which are external to the message itself. These remarks should not misleadingly suggest that these factors are not present in the advertising message, nor that they are not pertinent for translation. On the contrary, factors such as those described above, directly affect the conception of the advertising message, and as a result, are detectable in the makeup of the advertisement, namely in discursive features. On the other hand, even when considered in a more preliminary phase, factors used in audience segmentation may become essential in cross-cultural advertising and, as a result, in translation.

Cristina Valdés's article on 'Reception Factors in Translated Advertisements' (2000) mentions the different ways international advertising is affected by reception conditions. Valdés draws attention to the strategies adopted by translators (and advertisers) to adjust the advertising message to different characteristics of the envisaged audiences, as well as to how this element is connected with the medium. Comparing two adverts for a Spanish national airline, she points out differences in the copy (visuals have remained unaltered) between the advert addressed to home readers, published in a weekly magazine supplement, and the advert in an international publication, overtly targeting an international audience (2000: 273-274). The role of cultural differences is emphasised in adverts for products connected with particular culture-bound features, such as adverts for liqueur, which involve habits related to the

consumption of certain drinks, and in advertisements for breakfast cereals, a case which is also applicable to the Portuguese reality (2000: 276). Cereal advertising entails different approaches when it is targeted at cultures in which having cereal for breakfast is a deeply-rooted habit for all age groups, and cultures, such as the Spanish, and the Portuguese, we may add, in which it is a more recent habit, and one mostly viewed as one of a range of breakfast options, especially for youngsters.²⁸ This difference in the target-audience habits is bound to result in different advertising strategies. What is not certain, however, is whether this kind of divergence will be reflected in translation approaches, or whether it will actually result in more radical measures, beyond the process of adaptation, namely in the conception of different advertisements altogether. While we do not possess enough data to discuss the case of cereal advertising more thoroughly, food and beverage adverts are bound to raise relevant cultural questions, given great disparities between countries in this respect.²⁹

The significance of audience in advertising is reflected at different levels and in all kinds of products. Readers play a fundamental role in the construction of the advertising message, since advertising discourse is highly dependent on readers' understanding and interpretation of advertising signs. Williamson maintains that for the advertising message to succeed in the creation of meaning, it needs to enter the space of the receiver, who is expected to complete the process of signification of the advert (1978: 40-41). Addressees are 'creators of meaning' and, at the same time, created by the advert, which builds an image of the intended addressees (1978: 41). The image of

²⁸ Except for cereal associated with dieting and fitness, most Portuguese adverts for this product are chiefly targeted at a younger audience, especially children and teenagers.

²⁹ Advertising for this kind of product would be worth a study of its own, since the strategies involved in the design of international campaigns are certain to involve relevant cultural and language – and therefore translation – matters. Appelbaum and Halliburton (1993) discuss the possibilities and obstacles posed by cross-cultural advertisements for food and beverage. They argue that, as food is an expression of culture, advertisements for these products should appeal to similar cultural trends across countries, or 'at least not to be in contradiction with existing local values about the usage of food and drink' (1993: 224).

the potential reader is thus created by the advertising message and it is this overriding presence of an idealised reader in advertising discourse that can become particularly problematic in translation, since it is the textual dimension of discourse that the translator deals directly with. As pointed out by Pinto (1997: 122), the image of the virtual receiver is delineated from within discourse, as a member belonging to a given culture, an active ideological subject, capable of recognising the ideological signs present in an advertising message. It is based on this assumption that advertisers make extensive use of intertextuality and diverse types of allusion, as well as parody, idioms, and deviation, among other devices, the effectiveness of which is largely dependent upon the readers' ability to make the right associations and connections, which means that the addressee envisaged is always an ideological subject.³⁰

The cultural allusion in Giorgio Armani Sensi depends on the target-audience for recognition and deciphering – ‘Sinto, logo existo’, or ‘I sense, therefore I am’, in the English version – as it plays on a famous line by Descartes (Cogito ergo sum) – ‘I think therefore I am’, or ‘Penso, logo existo’, in Portuguese. By employing these devices, advertisers reveal certain assumptions about the target-audience's knowledge. Likewise, the advert for Cacharel Eau d' Eden – ‘The forbidden fragrance’ – illustrates the ideological construct of the reader in advertising, as s/he is expected to establish a connection with the religious discourse, also evoked by the perfume name. This allusion is present in different language versions, as we may observe below:³¹

O perfume proibido.	Le parfum défendu.	El perfume prohibido.
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³⁰ Marcel Danesi also mentions the role of the audience in the interpretation of adverts. Like Barthes (1977), he explains that in order to decode an advertisement, it is necessary to correlate the two levels of signification – the denotative (or surface textual level), and the connotative (or subtextual level) – adding that this process implies recourse to the audience's shared knowledge (1995: 69).

³¹ Eau D'Eden adverts frequently resort to religious motifs. ‘O perfume orginal’ (The original fragrance) is another example that contains a similar allusion.

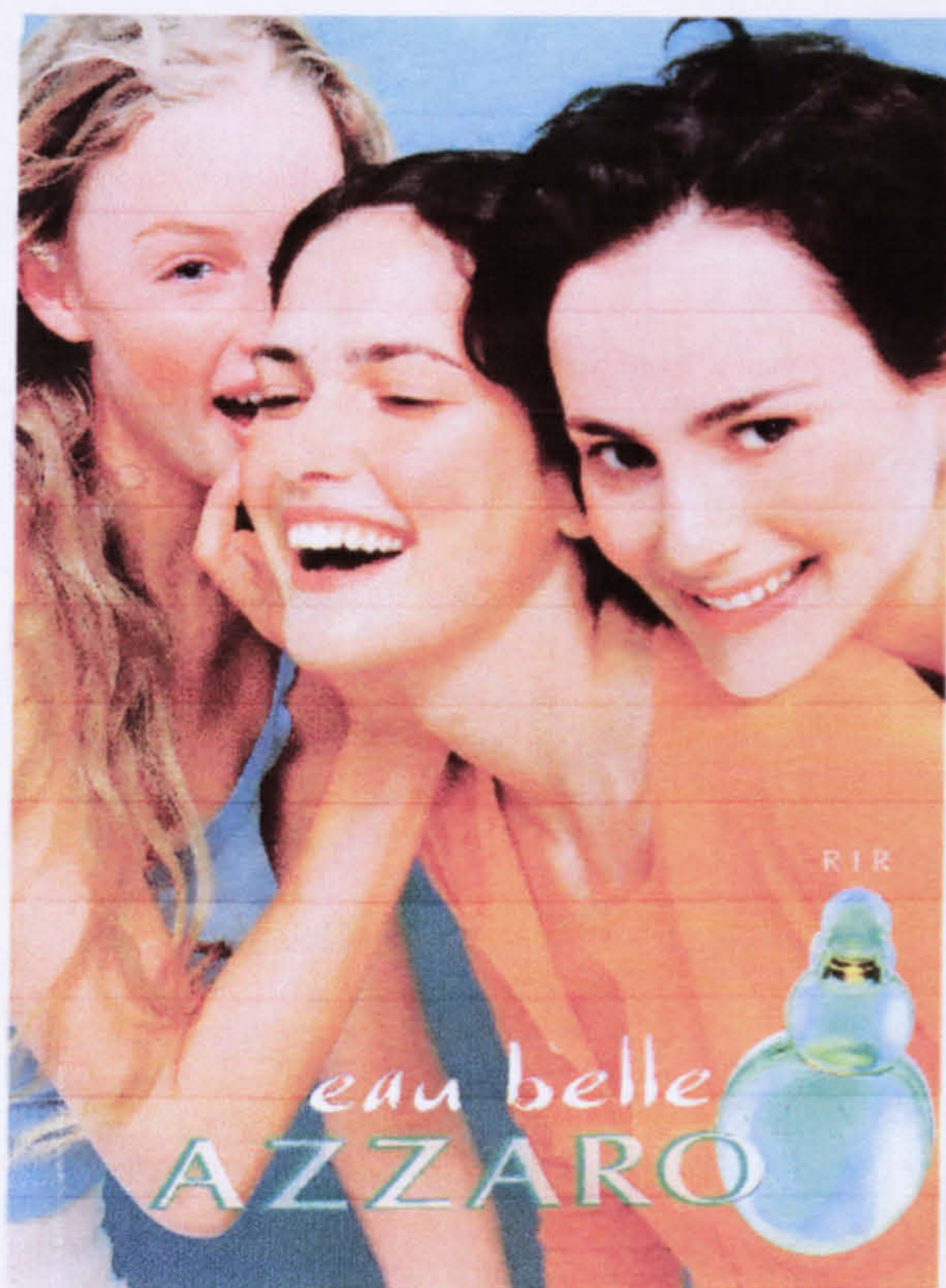


Figure 8 - Azzaro Eau Belle

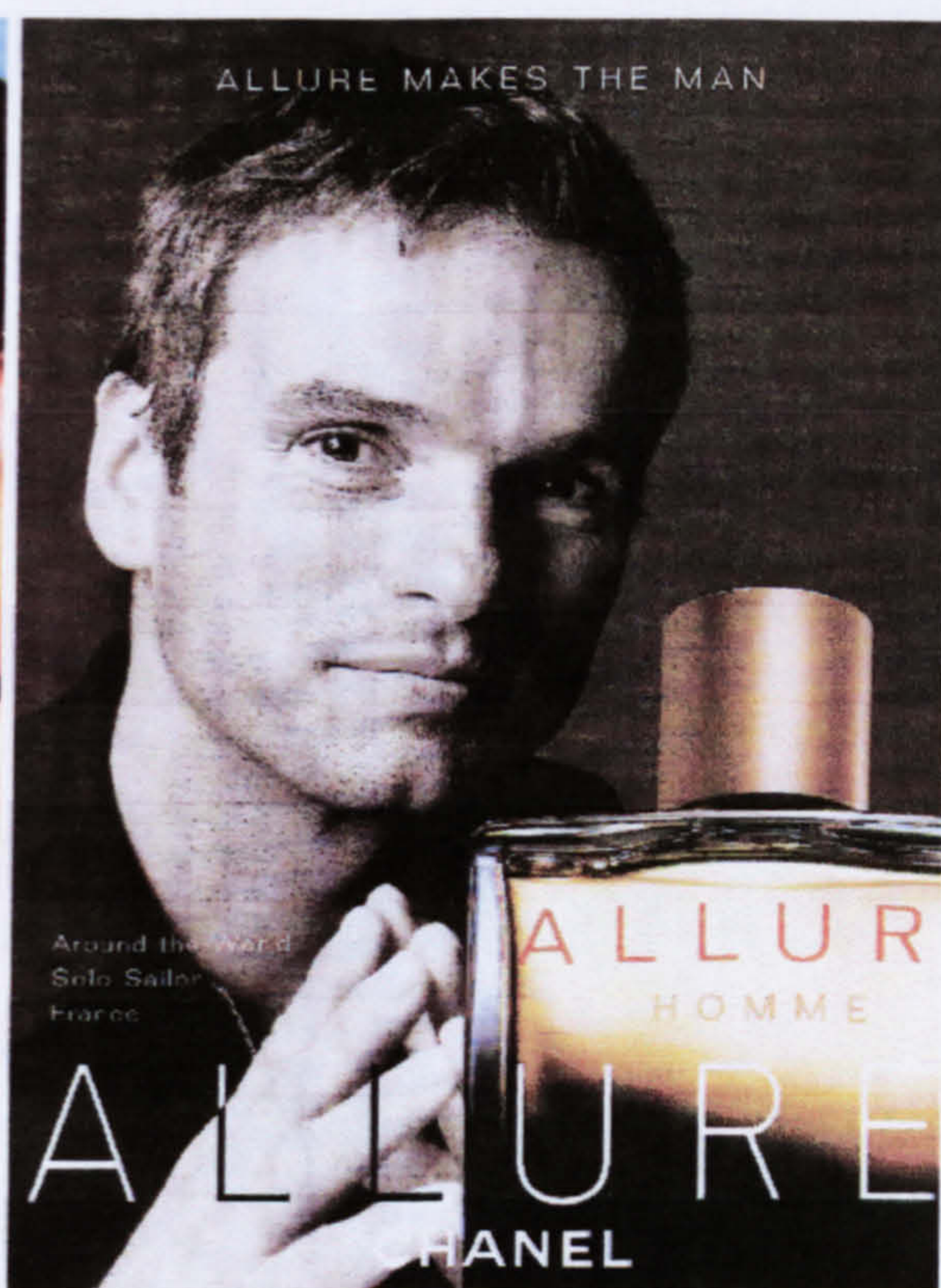


Figure 9 - Chanel Allure Homme

These and other motifs used in advertising call upon the audience's collective memory, which becomes essential to the interpretation advertisers expect readers to make. Textual elements, however, are not the only ones to draw on the audience's knowledge. Visuals play a part too, namely when advertisers resort to endorsement by famous people, and to models that represent common stereotypes, reflecting origin, status, profession, among other factors, to ensure recognition on a world-wide scale. Background settings and props in print adverts frequently point to different places, activities and lifestyles, functioning as indices of the type of audience the advert is intended to reach, even if only by relying on the readers' ability to identify them.

The target audience's profile can be constituted in discourse through other, more direct, visual and textual indications. In cosmetics and perfume adverts, the choice of the models depicted can be revealing of the age group aimed at, even if we are aware that very often such images are supposed to reflect viewers' aspirations, and hence normally include attractive young models. The adverts in Figures 8 and 9 demonstrate how visuals contribute to outline the image of the target addressee, especially as far as age and gender are concerned. Verbal elements also contain very explicit information on the type of audience targeted, including direct reference to the gender and age groups, as well as to more subjective features such as lifestyle (see Figure 9), for example. The extracts below were taken from both Portuguese and English adverts; some include very explicit references, others are more subtle, and some also include other types of allusion, such as the analogy between the Seven Deadly Sins and the '7 signs of ageing' (Olay Total Effects), but they all provide indications of the audience targeted:³²

A partir dos 20 e tal anos, hidratar a pele não basta (...). (Esté Lauder Light Source)
(From the 20s on, hydrating the skin is not enough.)

Primeiras rugas? Alise-as. Rejuvenesça. (Maybelline Smooth Result)
(First lines? Smooth them.)

Have you seen your first line? (Estée Lauder Unline)

Total effects foundation, a beautiful way to reverse the 7 signs of ageing. (Olay Total Effect Make-up)

Even though these examples show how advertising copy projects the target audience, the design of the audience in advertising discourse normally results from the interplay

³² Our translation in Portuguese examples.

of visual and verbal elements. There are less explicit elements such as style or mood, or several combined factors which intervene in the creation of an image of the audience.³³

As far as translation is concerned, both levels of audience analysis – extra- and intra-discursive – have implications for translation strategies. Determining a specific segment of society as a target for a given advert will be reflected in the makeup of the message. Owing to the nature of the translating activity, the translator will be directly confronted with the textual makeup, although clear specifications concerning the target-audience profile should be provided by the commissioner (in a translation brief). Thus, in addition to this preliminary information on the audience, there will be implicit and explicit indications provided by style, visual features, content, visual and textual allusions. In short, the construction of the image of the addressee is present at all (interrelated) levels, all of which have to be considered by the translator. As observed by Lefevere (1992), decisions take place at the level of ideology, genre conventions (poetics) and within the universe of discourse level, which take precedence over the language level, or the level of illocutionary language use. Features of language, however, affect and are affected by the other levels, as Lefevere aptly demonstrates by showing how decisions at language levels are related to previous levels (see, for example, Lefevere, 1992: 102).

5.4.1 Personal deictics as a case in point

Personal deictics are actively involved in the representation of discourse participants, both addresser and addressee positions. We will focus on the addressee, as it is directly

³³ The audience can also be projected by displaying the opposite image, evoking a figure the addressee does not want to be identified with, although these are not very common in cosmetics and perfume advertising. Drink driving adverts, for example, discussed by Myers (1999), often include images which the audience is expected to recognise but with which it would hardly wish to be identified.

relevant to the present issue, even though the presence of the addresser in adverts is also represented intra-discursively. So, where relevant, we will refer to this element as well.

As explained by Pinto (1997: 145), the addressee may correspond to a subject outside the discourse – the public – or to an intra-discursive figure, a character of the advert. The Bourjois advert (below) illustrates the addressee-character position. The first line corresponds to what the male character is saying to the female character opposite, and the second corresponds to her thoughts. The Hugo Boss advert depicts a young female model who is directly looking at the reader, to whom the message is supposedly addressed. In this case, the addressee is an external participant.³⁴

Serenity is the secret of your glowing complexion.
If only he knew. (Bourjois Teint Secret)

Don't imitate. Innovate. (Hugo Boss Woman)

Pinto refers to the projection of the addressee in language, namely in speech acts that imply the presence of a 'you', such as assertives and directives (see Pinto, 1997: 156-157). She also considers the different ways the addressee and the relation addresser-addressee are created in advertising messages, emphasising the role of personal deictics, such as personal pronouns, in the process. The role of pronouns in the design of the audience has also been explored by Myers (1994), who carries out a thorough analysis of the positions created for the audience, and for the addresser, by the various pronominal forms. Like Pinto (1997), and Cook (1992), he also underlines the role of 'you' in advertising, drawing attention to its 'slippery' character, in that it can address the audience, or a character in the advert, with whom the addressee is invited to identify.

³⁴ For the purpose of illustration these adverts (Figures 6 and 7) are displayed in Appendix 1.

He explains that even when readers do not identify with the projected image, the latter is supposed to be recognised by them.

Myers also discusses other recurrent pronouns, such as 'we', which, like 'you' is not as linear as it may appear. 'We' can be exclusive or inclusive, as it may refer only to the addresser – the company or the advertiser – or include the prospective receiver, in which case it designs an image of the target audience. The advert below illustrates the two types of positions created by this pronoun, or by the respective possessives, since 'our' represents the company (addresser), and its position is defined against the pronoun 'your', for the audience (addressee). However, in the second sentence, there is a shift in address and 'we' becomes inclusive, referring to people in general, including the sender and the receiver, a form which is resumed in the slogan. In the third sentence of the body copy, 'we' returns to its original function, although 'your' is replaced by a more impersonal pronominal form – 'anyone':

Because our body lotion is perfectly absorbed, your skin is perfectly smooth. No matter how different we are, the pH of healthy skin is the same. Our body lotion respects this natural balance, leaving anyone's skin feeling healthy.
We are all pH 5.5 (Johnson's pH 5.5)¹

Although advertising uses first, second and third person pronouns,³⁵ the use of 'you', or forms of address in which it is implicit, is particularly ubiquitous (Cook, 1992: 152). Cook explains that this pronoun has a 'double exophora', which means that it refers to someone in the advertising picture and to the receiver. It aims at obtaining more involvement from the addressee and it is particularly useful in advertising since it

³⁵ Third person pronouns are also involved in the construction of the audience, as these forms presuppose recognition on the addressees' part of the positions created by them. Even if not addressed directly, the reader is expected to recognise the subjects, and is eventually invited to establish identification (Myers, 1994: 85).

encourages identification, or a 'fusion' between the 'you' in the pictures and the 'you' of the addressee (Cook, 1992: 157-158), sometimes through creation of deliberate ambiguity. The following example is representative of the ambiguity created by personal deictics, highlighting the double exophora in 'you', as it can either refer to the model depicted, or to the addressee, or to both, which seems to be the desired effect. This Portuguese advert is also pertinent for the discussion that will follow, which focuses on problems posed for translators (into Portuguese) by deictics that position the audience. The ambiguity in this case results not only from an advertiser's strategy to promote the reader's identification with the character, but also from features of the Portuguese pronoun system, namely in respect of concord, in that the possessive matches gender and number of the object, and not of the subject, as in English:

Mesmo sob a luz intensa o seu olhar mostra apenas a sua juventude (Guerlain Issima Success Eye)

(Even under intense light her/your look shows only her/your youth)³⁶

A translation into English, despite the apparently simple sentence, would impose an option between translating 'seu' as 'your' (the reader) or 'her' (the depicted model). Our translation has left the question unresolved to underline this ambiguity, which is not resolved by the remaining copy, but which, in a normal situation, would have to be settled. In this case, the advertiser can capitalise on the characteristics of the language.³⁷

Because pronouns and other forms of address play an active role in the construction of the image of the audience, they can be particularly relevant in the translation process, and in a descriptive analysis of translations. For this reason, below we include some examples of the different ways these elements are used in English and Portuguese adverts, for which we will resort to parallel texts (versions of the same

³⁶ Our translation.

advert in English and Portuguese), and parallel translations (Portuguese adverts that contain source and target language versions). Two language systems naturally involve differences at various levels and, as a result, will display differences in lexis and deixis, as well as other discourse features. Pronouns, and some adjectival forms, are no exception. As far as translation of adverts is concerned, they are pertinent insofar as those differences have an impact, not only at the ideational level, but also and particularly in the interpersonal functions of discourse, which may eventually have consequences for the illocutionary force of the message, posing problems at higher levels, as suggested by Nord’s hierarchy.

In the Portuguese language, address can be represented by nouns and by various types of pronominal forms, which indicate person, number, and frequently gender too, and through verb forms, which, in addition to tense and mode, indicate the person. Besides these grammatical categories, these forms of address have other pragmatic implications, as they also indicate social, educational and professional status. Personal deictics of this type exist in English, although the pronominal system is different, and verb forms do not always mark the person distinctively. In order to assess the problems that may arise from those differences, we will analyse some advertisements:³⁸

Hugo Boss Elements Aqua	
<u>Feel</u> the element of life again.	<u>Volte</u> a sentir o elemento da vida.

Pantene Pro-V Essentials	
Hydrate <u>your</u> hair like <u>you</u> hydrate <u>your</u> skin every day.	<u>Hidrate</u> o <u>seu</u> cabelo como <u>hidrata</u> a pele.

Harley Davidson Destiny (Perfume)	
<u>Unite</u> <u>your</u> destiny.	<u>Unam</u> os <u>vossos</u> destinos.

³⁷ For reasons of space and resolution, this advert has been included in Appendix 1 (Figure 8).
³⁸ Addressee markers have been underlined to facilitate identification.

As mentioned in the section on advertising language, imperative sentences (directives) are abundant in advertising, for they establish a direct relationship with the addressee. In both Portuguese and English, such sentences implicitly or explicitly imply 'you' as the addressee, which can refer to a singular addressee, or overtly to a plural addressee, even though the apparent individuality of the singular, clearly marked in Portuguese language, in fact corresponds to a collective entity, a group of people.³⁹ This aspect is not explicitly marked in English, as 'you' is used for both plural and singular, but it needs consideration in translation into Portuguese, as the above sentences show. All of the examples have involved decision in this respect, as number is marked by verb forms, and by nominal and pronominal forms, as well as by other morphological categories, such as adjectives, which are not under discussion here. 'Volte' and 'Hidrate' are imperative forms that indicate a singular addressee, whereas 'Unam' represents the plural form of the same tense.

One question which is likely to have direct implications for the advertising message and, consequently, for translation, is that these addressee markers represent not only number, but also register options, with a special emphasis on the interpersonal function (tenor). The Portuguese language possesses more than one form of address to express the second person (singular and plural). In addition to the personal pronouns 'tu/vós', there is 'você(s)', as well as other forms of address composed by a definite article and a noun, such as 'o(a) menino(a)'.⁴⁰ 'Você(s)' and the latter forms of address use the verb concord of the third person, which normally also affects concord in other

³⁹ Fairclough refers to this phenomenon of mass discourses as 'synthetic personalization', which he explains as 'a compensatory tendency to give the impression of treating each of the people "handled" en masse as an individual' (1989: 62). He also discusses this aspect in advertising, in which the deictics under discussion play a fundamental role (1989: 210-211).

⁴⁰ Other common forms include o(s) / a(s) senhor(a) / senhores(as), for example.

related forms, namely subject and object function-forms, and other pronominal forms, such as possessives. The examples just considered use these forms, and as there is no explicit personal pronoun of address, both 'você(s)' and the compound forms could be implied.

More important than the grammatical properties of markers of address are the consequences the use of different forms may have at the level of discourse and register, whose makeup is guided by genre conventions, as well as by ideological and cultural dimensions. These aspects are considered in translation for, as we have mentioned in previous sections, they relate to readers' expectations and the norms that regulate translation strategies. As observed by Pinto (1997: 156), the use of 'tu' in address is not so common in print adverts as in adverts in the audio-visual media. In addition to indicating a high degree of familiarity, this form is normally reserved for children or very young people. Besides familiarity, 'tu' in European Portuguese, indicates intimacy and symmetry between the parties involved, in terms of age, status and hierarchy (Cunha and Lindley Cintra, 1984: 293). 'Você(s)', on the other hand, is very common in advertising since it is a useful dialogic option, suggesting direct contact between addresser and addressee (Pinto, 1997: 157). This form does not reflect the same degree of intimacy, and can thus create more distance, although, as observed by Cunha and Lindley Cintra, 'você(s)' is used to address peers (age, status, hierarchy). It is also used as a form of intimacy and familiarity among members of higher social classes and has thus become a form of address with strong social connotations.⁴¹ If, as we have suggested, we take into account other pronominal forms of address (article plus noun)

⁴¹ The norms mentioned do not apply to all varieties of Portuguese. In Brazilian Portuguese, for example, except for the far South region and a few places in the North, the use of 'você(s)' is widespread. It is used in both situations of extreme familiarity and intimacy, and in social relations that reflect equality between participants. Therefore, generally it does not involve the same values nor the same connotations as these pronominal forms in European Portuguese.

that may be implicit in some examples, the range of values associated with address will widen significantly, as they mark a higher degree of formality among participants, as well as politeness, social distance, deference and courtesy. All of these variables are relevant in translation as they have a prominent interpersonal function, with direct implications for social and discourse conventions, besides their informational value with regard to the target-audience profile. A comparison between the above examples and the following ones will help demonstrate the density of the information value contained in the forms of address, and hence the way they contribute to audience design:

Ilumina-te de cores quentes e douradas. Liberta o espírito. (Bourjois Renaissance Hippie) (Lighten up with warm golden colours. Free your spirit)

Deixa-te estar nua sempre que possível. Tem fantasias em que tu sejas a estrela. (Dosha) (Get naked whenever possible. Have fantasies in which you are the star.)

Aos setenta anos, vais ser:

() feliz

() velho (O Boticário Carpe Diem) (At seventy, you will be () happy () old)

As far as the relationship addresser-addressee is concerned, 'tu' and related forms, can indicate intimacy and symmetry. With regard to the audience profile, it may delineate a younger audience, and evoke other values such as youthful spirit, irreverence, liveliness, among others. Visual clues and the message content contribute to the intended style and atmosphere, and, as a result, provide more elements about the profile of the audience. The advert for O Boticário, explicitly addresses a younger audience, represented by the young models, including the represented positions and activities. Both the visual and textual elements in the Bourjois advert point to a similar age group, although it also provides clues concerning the type of young people aimed at, namely in terms of style. Creating an atmosphere of intimacy seems to be the main purpose of the advert for

Dosha, an atmosphere which is emphasised by the depiction of a very young girl in a private situation – in the bath.⁴² This is reinforced by the text’s content, which seems to suggest the advice from a close friend or even the person’s own conscience, in which the addressee is encouraged to overcome her fears and insecurity.

We may therefore infer that the choice of forms of address related to ‘tu’ in advertising, and consequently in translation of these texts, is far from arbitrary, since it has consequences for the construction of the image of the audience and for the representation of participant relationships. Portuguese versions in which the translator has opted for this type of address will carry various kinds of assumptions, such as age, degree of intimacy, among other values expressed in each case, some of which are unlikely to be contained in the analogous English forms, as the examples below illustrate:

Paco Rabanne XS	
Stop thinking.	Pára de pensar.
Cerruti Image	
Create your dream.	Cria os <u>teus</u> sonhos.

While the informational density of these forms of address may profitably be used by advertisers and eventually by translators to create an image of the target audience, it may also constitute a restricting factor, or even a factor of redundancy, as there are normally other elements that contribute to the design of the audience. A less explicit profile can, after all, be more advantageous for advertising purposes, as it can widen the range of potential addressees reached. Increased explicitness, conversely, circumscribes the image of the addressee, which, for translators into European Portuguese may require

⁴² All the adverts for Dosha collected use similar approaches, not only with regard to forms of address and visuals, but also in terms of the message content.

decisions that could otherwise be unnecessary. This may perhaps be one of the reasons underlying strategies that avoid direct address forms in some Portuguese adverts, such as the slogan for Lancôme cosmetics – ‘Acreditar na beleza.’ (‘Believe in beauty’) – or the headline for Hermès 24 Fauburg – ‘A luz íntima de cada mulher.’ (‘The inner light that makes you shine’). The insufficient number of examples and the number of other possible explanations, however, make this hypothesis only tentative, albeit plausible.

There are several questions that arise from the above discussion, which are relevant for the issue under analysis – readership – and for translation of advertising in general. We have attempted to demonstrate how micro-structural features contribute to build an intra-discursive image of the addressee, bearing in mind that these are part of a web of interrelated elements which compose the advertising message. Also, we have observed that language features are motivated not only by linguistic properties, but also by other discourse conventions at different levels, in which ideological and cultural factors intervene.

In a target-oriented approach the target audience is considered a key factor in translation processes and products. This discussion can serve two major purposes: one concerns the image of the audience as projected in discourse, and the way it is dealt with in translation; the other has to do with our previous analysis of the role of norms in translation studies, as they are directly tied to readers’ expectations of a given discourse. In other words, the way the advertising audience is designed in advertising becomes all the more important for translators as it reflects readers’ expectations concerning that same image of the audience and the way it is built in the advert.

Hatim and Mason explain that discourses, like genres, become ritualised. The way discourses combine with genres is culturally determined, which means that

'different cultures allow different combinations' (1990: 71). As we have seen above, in the discussion of language and discourse, the same holds true for the combinations allowed within discourse, which is why it is possible to associate certain textual patterns and language features with certain discourses, taking into account possible hybridity and fuzziness. This interconnectedness is important for a study of translation insofar as it relates to the norms and conventions relative to a given discourse, in general, and to the translation of that discourse in particular, because it may affect the target-text acceptability, as defined by Toury. The concept of expectancy norms developed by Chesterman is particularly useful as it refers to readers' expectations of what a translation of a given type of text should look like. Thus, discursive strategies used in advertising translation, including deviation, which can be a deliberate function-enhancing strategy (Chesterman, 1997: 142), are aimed at producing texts that affect the readers in the desired way, making readership a crucial factor in this process.

6. TRANSLATING ADVERTISEMENTS

As we have mentioned above, the attention given to the study of pragmatic texts, and of advertising in particular, does not seem to match the abundance and productivity that characterise this activity. We have discussed some of the reasons that make the study of advertising less appealing than, say, that of literary translation. Some of these reasons concern the relative status of the two genres in the cultural system, others are connected with a certain mistrust and annoyance in relation to advertising, partly owing to its intrusiveness and association with the frequently contested values of the consumer society. Piotr Kuhiwczak adds yet another reason (1994: 236): 'It is generally assumed that in contrast to the translation of works of literature translation of pragmatic texts can be done by anyone who speaks a foreign language'.¹ In respect of advertising, this motive seems to be linked to the somehow reduced importance attributed to the textual component in many international and advertising studies, in which marketing and business factors take precedence.²

The involvement of international advertising in contemporary issues that are at the centre of attention, such as globalisation, in addition to its active role in the cultural system, as a predominant and pervasive discourse, has led to an increased interest from scholars engaged in disciplines other than marketing. Approaches to advertising, and to international advertising, from such fields as socio-cultural studies, discourse analysis, and translation, have provided relevant new insights into this issue. The perspective

¹ Cronin (2003) provides a thorough discussion of the way the translation activity, namely technical translation, is viewed. He speaks of the 'neo-babelianism by design', which is a perspective on contemporary multilingualism and translation that views this activity as dull and non-creative, involving rapid translation of large amounts of information into different languages (2003: 61-62).

² Veronica Smith and Christine Klein-Braley also point out the sparse attention given to textual elements in international advertising, explaining that 'the relatively minor role that text plays within the context of the whole marketing communication process is probably the reason why the major handbooks of advertising devote very little attention to matters of language. The *translation* of advertisements receives virtually no mention at all' (1997: 174).

offered by translation studies, which is the one that concerns us here, provides a comprehensive analysis of the issue, since, besides the technical linguistic matters, it includes discussion of socio-cultural factors, as well as ideological aspects involved in the translation of this discourse.

We have addressed the issue of advertising translation in relation to topics and theoretical frameworks in studies on translation, and we have also positioned ourselves within descriptive target-oriented approaches, although we have considered other theories relevant to our analysis. Discussions of the ideological character of translation are also of special relevance to our work, since the analysis of advertisements raises important questions concerning power relations between different languages and cultures, as well as issues of identity and representation of the Other. Below, we will attempt to develop the principal aspects of the translation of advertising, and outline the main guidelines adopted in the analysis of translation of adverts into Portuguese.

6.1 Approaches to the Translation of Adverts

The specificity of advertising translation results from the characteristics of this discourse, which, in addition to the textual-discursive devices mentioned in previous chapters, is a complex semiotic case, as its messages normally consist of more than one mode. In the case of international campaigns, there are also several language-versions, and within each language, there are frequently variations on the same theme. To account for this complexity, Guidère refers to the advertising message as ‘multitexte’ (multitext), which he defines as ‘message publicitaire présentant différentes formes (écrit, oral, audiovisuel) et/ou différentes versions portant sur le même produit’ (2000b: 304).

From the point of view of translation, however, the factors affecting the translation of advertising are not only those arising from the nature of the text, or 'multitext'. In our discussion of international advertising and of translation issues, we looked at these, and at other kinds of constraints, namely market and socio-cultural conditions involved in the production of the target texts. Guidère (2000b) provides a description of the two main types of factors affecting the translation of adverts: the 'paramètres exogènes' (exogenous parameters) and the 'paramètres endogènes' (endogenous parameters). The former concern factors external to the message, and include economic, cultural and ideological parameters. Economic factors naturally include the market conditions and those affecting the translation costs, focusing on relevant aspects such as the relative value of languages and translation in terms of profitability (Guidère, 2000b: 13-17). Within cultural parameters there are two main aspects: socio-cultural conditions and legal constraints of the host countries (Guidère 17-20). Ideological parameters refer to the way socio-cultural conceptions are reflected in the discourse strategies employed. Guidère points out the ideology of consumption, underlying advertising discourse, as well as globalising concepts, issues of representation of the Other, and the values attributed to languages (2000b: 20-30).

Both external and internal dimensions are interwoven, but dealt with separately for methodological reasons. Besides, as we have stated, cultural and ideological aspects are reflected in and shaped by discourse, and thus in textual features. In fact, for Guidère endogenous parameters complement the exogenous ones, and reflect external constraints at the level of discourse (2000b: 31). Endogenous parameters include what the author calls the 'spécificité scriptuaire', which refers to the tripartite textual structure of adverts, namely the 'appellation' (brand name, product name and product origin) the slogan, and the body copy. These parameters also concern other features of

the advertising discourse, such as textual devices, linguistic features, discussed in previous chapters, including advertising's iconographic specificity, which concerns the visual elements (2000b: 32-38), and the semiotic specificity – the type of signs the advertising translator has to deal with (2000b: 39-43). Guidère proposes the term 'publisigne' (publisign) for the type of signs produced by advertising (2000b: 42); it designates a sign whose nature is determined by the advertising message of which it is part, since the 'publisign' owes its sense to the specificity of its message. This is the way Guidère suggests advertising signs ought to be looked at by translators, in that they include the linguistic and the iconic dimension of the same reality (2000b: 304).

To deal with the translation of advertising and its inherent complexities, arising from the circumstances just described, there are several strategies that in turn involve different forms of approaching advertising texts in international campaigns. Jettmarova et al. distinguish three major strategies employed in the translation of advertisements (1997: 187): 'total transfer', characterised by literalness, and which implies preservation of semantic and visual contents, often with a view to highlighting the exotic features of the original; 'translation with minimum changes', or partial adaptation (1997: 187); and 'adapted translation' (or 'cultural transplantation'), which involves total adaptation of images and text to suit the target-culture audience. 'Non translation' is also mentioned, as part of the first approach – 'total transfer'; it is regarded as evidence of linguistic imperialism and foreign cultural dominance. This is a point of discussion that we will take up in the analysis of Portuguese translations, although we have not included this approach in the category that comprises literal translation, as we believe non-translation implies other issues, and has thus been considered a category apart.

Smith and Karen-Braley propose five strategies for the translation of adverts (1997: 182-183). The first category – the 'no-change' strategy – implies preservation of

both graphics and text. It is used when brands are firmly implanted in the world-wide market and there is little need for verbal support. Not surprisingly, perfume adverts are mentioned as common examples of this approach. The second one refers to 'export advertisements', and it is adopted when it is possible to capitalise on the positive associations and stereotypes of the originating culture, though additional copy in the target language may be required. The third type is 'straight translation', which the authors claim to be the least frequent (and desirable) in international marketing, as it 'fails to adjust to the cultural demands of the new market' (1997: 183). This generalisation may not be easily applied to all cases and cultures, as our discussion below will demonstrate. 'Adaptation' is the fourth category and it involves keeping the visuals and changing the text slightly or significantly, depending on the needs and expectations of the addressee. The fifth category, 'revision', implies preservation of the visuals and writing of a new text. The authors maintain that this strategy may be problematic owing to the interconnectedness of visual and textual elements in advertising messages. The latter category involves a complete change of appeal, which is normally a result of radical socio-cultural differences concerning the use of the product advertised. We have mentioned some examples of this strategy in the discussion of the advert for Guerlain Aqua Allegoria above (Section 3.3.3) and in the comments on the advertising approaches to breakfast cereal (Section 5.4). In the analysis that follows, we will consider this aspect, as well, but we have regarded this approach as an extreme case of adaptation, which does not really conflict with the concept of 'revision' expounded, though it implies a different form of categorisation.

Guidère adopts a different framework of analysis. He also analyses the way pictures are dealt with in a different section and looks at each set of verbal elements separately. Hence, he begins by discussing the different ways brand names and product

names are dealt with in international advertising. As the discussion of names has also been carried out separately in the present work, we will return to this issue below, and, where relevant, include some of the questions raised by Guidère. Then, he analyses the slogan, which may involve different translational strategies, such as ‘transposition’, the transfer without modification, or yet literal translation, ‘adaptation’, which includes various kinds of more or less profound alterations, and ‘réécriture’ (rewriting), which, he explains, ‘s’apparente à la création’ (Guidère, 2000b: 128). Unlike ‘revision’, mentioned above, Guidère’s ‘réécriture’ does not go as far as involving the conception of a different message altogether, rather, it concerns the introduction of substantial changes to the original message so as to adapt it to the target context. Guidère draws attention to the difference between the work of the copywriter (‘réécriture’) and that of the translator (‘réécriture’), explaining that the work of the copywriter implies the construction of a new advertising message, whereas the rewriting carried out by the translator belongs to the domain of translation practice (2000b: 128). While Guidère establishes a very clear-cut distinction between the work of the copywriter and that of the translator in these circumstances, we believe the translator’s rewriting is closely akin to that of the copywriter and that the borderline is more blurred than it seems. We accept that Guidère’s distinction is pertinent and well grounded in that he maintains that the copywriter conceives of a different message based on an idea or concept whereas the translator rewrites the advertising message based on an original message (2000b: 129). However, if we recall our previous discussion about originality and authorship in advertising (Section 5.3), such a clear division does not seem so unproblematic.

As far as the strategies employed in the treatment of the body copy are concerned, Guidère focuses on translation approaches rather than on actual procedures. One of those approaches is literal translation in a broad sense, which may include

different degrees and types of literalness, either based on lexis or on structure. Another possible approach is interpretative translation, which designates ‘toutes pratiques fondées sur une conception sélective du transfert linguistique’ (2000b: 165). Finally, there is functional translation, which aims to produce a text that has the same functions as the source text. This classification differs substantially from the one adopted in our study, since it is based on the types of equivalence established between source text and target text, depending on the type of position taken by the translator. The first approach may be regarded as one that seeks to maintain formal equivalence, the second type entails preservation of sense, and the last is based on functional equivalence.

Useful as these categories may be for describing the strategies adopted in the translation of the adverts, they diverge from ours as we will be more concerned with inferring target conditions, factors and eventually norms that seem to underlie the translation options, and influence the composition of the target text. Therefore, the categories we will use are more general and do not describe specific procedures, as micro-level analysis will be undertaken in the discussion of adverts. Even though we will not be able to do much more than raise and partially discuss some of these issues, we shall suggest that there is a connection between the translation strategies and the conditions of the target culture, which determine the kind of relationship established with the source text, which in advertising texts, as probably in other types, is far from being a clear-cut entity.

6.2 The Translation of Adverts into Portuguese

An overview of the advertising sector in Portugal seems necessary before an analysis of the actual translation strategies employed, so that we may understand the conditions that

make up the cultural system underlying this activity. In addition to being a small economic sector, the Portuguese advertising market is also dominated by leading international groups, especially North-American. In 1997, among the largest advertising companies in Portugal, only two were Portuguese (Interact and Nova Publicidade), as many of them had been bought by international groups, especially in the 1980s (Brochand et al., 1999: 196-198). Advertising and the translation of adverts seem thus to take place in an environment controlled by businesses on a world-wide scale.

Moreover, as noted in the introductory chapter of the current study, the majority of adverts for perfumes and cosmetics are part of international campaigns, as most of these products and brands belong to international and multinational companies. Also, perfumes and cosmetics are not strongly embedded in the Portuguese cultural heritage as they do not generally have a bearing on deeply rooted socio-cultural habits or religious matters. We may therefore safely assume that a significant number of the adverts for those products undergo some kind of re-writing, or translation, involving either more extreme processes, including different degrees of adaptation, or apparently less profound changes, through procedures more commonly associated with translation.

It may not always be easy to determine whether adverts have undergone a process of 'réécriture' or of 'réécriture', as proposed by Guidère, but, according to the framework adopted in this work, all decisions made by the advertising translator to make the message in a given language communicatively effective, according to the conditions of the host culture and of the advertiser, are *a priori* within the realm of the translation activity. Difficulties in determining the process actually involved – translation or design of a new advert – arise from the complex nature of the notion of original text in advertising, which has been discussed above. For our purposes, however, the concept of assumed translation suggested by Toury has been essential to

resolve such questions. Furthermore, as a translation strategy or procedure concerns every process that has been decided by the translator, it includes not only the more traditional techniques, such as literal translation, but also other options, such as adaptation or even non-translation. After all, as we have argued in several sections of this work and as observed by Anthony Pym, when referring to non-transfer, 'the decision not to translate is still a translational decision' (1992: 101).

As translation procedures involve such a wide range of options, the categories proposed are not based on specific techniques used in the translation of advertising texts, but on the observation of more general typologies, connected with preliminary decisions involved in the approaches to translation of adverts. In other words, we will start by looking at what seem to be the general possibilities offered by the target system to deal with this type of texts.

One of the first aspects that needs to be considered is the regulation governing the translation of advertising, which is a criterion that may be included within preliminary norms, even though the binding character of this kind of constraint is stronger than the concept of norm implies. As we will see, however, regulation seems to be the object of rather flexible interpretations. According to the Decree Law no. 330/90 that governs advertising,³ namely article seven, paragraph three, the use of foreign languages in advertising, even if accompanied by a Portuguese version, is only possible provided the message is aimed at foreign addressees. Paragraph four, on the other hand, states that words and expressions in foreign languages can be used exceptionally when they are aimed at producing a specific effect.⁴

³ This corresponds to the Decree Law of 23 October, 1990.

⁴ Article seven of Decreto Lei (Decree law) 330/90: '3 – Só é permitida a utilização de línguas de outros países na mensagem publicitária, mesmo que em conjunto com a língua portuguesa, quando aquela tenha estrangeiros por destinatários exclusivos ou principais, sem prejuízo do disposto no número seguinte. 4 – É admitida a utilização excepcional de palavras ou expressões em línguas de outros países quando necessárias à obtenção do efeito visado na concepção da mensagem'.

While the examples discussed below may reveal some latitude in the application of this code, which could partly arise from the vagueness of paragraph four, which leaves some room for interpretation, there are still cases which show that regulation has effects on advertising translation. Brochand et al. comment on the case of the TV commercial for Lancôme Trésor, which had to be withdrawn because it used a sentence in French: 'Trésor, le parfum des instants précieux' (1999: 441). The print version of this advert used in our analysis is a translated version – 'Trésor, o perfume dos momentos preciosos'. However, this print advert is from January 1999 (*Elle*), whereas the commercial discussed by Brochand et al. was based on information from a 1998 issue of *O Consumidor* (no. 71), which might explain the difference.

Despite these regulatory issues, from our analysis of the corpus collected, we may assume that one of the first options the translator deals with is whether to actually translate or to retain the source language. This decision is in part connected with the initial norm – acceptability or adequacy – in that the translator will opt to privilege the source text or the target text, although this norm is not reflected only in instances of non-translation. Whatever this decision may be, we will argue and attempt to demonstrate that, even in cases of non-translation, the source-text only takes precedence if it is so required by the function of the target text and by the norms and conventions determining acceptability in the target-culture system, namely those directly related to texts of this type. In short, the decision to leave a text untranslated arises from the intention to obtain some effect in the target culture, but only insofar as that effect is culturally desirable and accepted.

These two options give rise to the first two categories proposed in our work: 'translated adverts' and 'untranslated adverts'. The former category – translated adverts – comprehends numerous possible strategies and procedures. If keeping the visuals

seems to be a widespread approach in international campaigns, especially for the products under analysis, the strategies employed in the translation of the copy are more varied, and therefore we will discuss each case individually, in the chapters below. As far as untranslated adverts and the other categories are concerned, we will provide a brief description of each one, and they will be discussed at greater length in the following chapters.

6.2.1 Untranslated adverts

It is possible to single out two sub-categories of untranslated adverts: those that consist only of product names and pictorial elements, including the product itself, which are common in perfume advertising, and the advertisements that, in addition to these elements, also include text – however limited – which is deliberately left untranslated. While we will concentrate on the latter category, since these advertisements contain textual elements that are normally translated, the overwhelming number of perfume adverts composed of picture and name alone cannot go unnoticed.

The verbal elements that are displayed in the latter type of advertisements are not frequently translated into Portuguese, as original names are normally preserved, and the more so in the adverts for the products under analysis. Even so, albeit minimal, such textual clues are not negligible, for they may provide relevant information. Product names, as we will see, are not arbitrary, nor meaningless. In addition to the possible denotational and connotational meanings they contain, there may be indications about product origin, type and properties. Robin Warner (2000) says that this kind of advertisement has ‘laconic texts’, which seem to question the usual argumentational strategies employed in advertising, adding that ‘we routinely interpret advertisements as urging us with reasons, to purchase the product, so that simply naming the product is

readily interpreted by addressees as an advisory speech act' (2000: 73-74). Warner's view shows that simplistic views in the analysis of adverts can be misleading. Therefore, while we have not discussed these adverts extensively, a chart displaying the proportion represented by such adverts has been included, so as to demonstrate their prominence in perfume adverts, relative to the other categories (see Chart C, page 149).

In an article about the politics of non-translation (2000), Ferreira Duarte reflects upon the reasons behind decisions not to translate some canonical texts in certain periods of history, analysing the specific case of the translation (or non-translation) of Shakespearean dramas. Duarte suggests several categories of non-translation, which are summarised below (2000: 60-63):

- Omission: this category refers to cases in which an item in the source text is not replaced by a target-text item, regardless of being compensated for in another part.
- Repetition: this happens when a 'lexical or syntagmatic item in the source text is carried over unchanged into the target text' (2000: 61), such as loan words.
- Language closeness: this typology describes situations in which structural proximity of languages hinders translation. The reduction of translations from Spanish into Portuguese in certain periods is an example of this category.
- Bilingualism: non-translation in these cases occurs because the audience, or the dominant faction, are expected to be able to read the texts in the language in which they were written (bilingual communities).
- Cultural distance: this category describes instances of non-translation that arise from cultural remoteness, which may be connected with hostility and/or indifference.
- Institutionalised censorship: this category includes situations in which there is actual political censorship of the translation of certain texts.

- Ideological embargo: it refers to ‘non-translation that results from the clash of a community’s system of values and some shattering political event’ (2000: 62).⁵

The reasons underlying non-translation in advertising are more connected with the category ‘repetition’, since non-translated adverts involve a deliberate decision to maintain the texts untranslated. This fact excludes categories characterised by omission or absence, either of particular words or expressions, or complete texts or works. However, the cases of non-translation analysed far exceed sporadic lexical borrowing, as we will be dealing with complete texts left untranslated. Language closeness may eventually explain some of the cases, namely texts in French, although closeness here is a very relative term and it is insufficient to explain the presence of English texts. Familiarity, as we will argue, may be a more likely explanation in some of the examples, as institutionalised bilingualism does not reflect the Portuguese reality. The ideological factors that motivate non-translation in advertising coincide with the reasons behind the use of ‘repetition’, namely the aim to add local colour or an exotic atmosphere (Duarte, 2000: 61), and the author’s claim that this strategy reflects uneven relations between cultures is equally relevant for our purposes. These issues will be explored in the next chapters.

According to the quantitative data displayed in the charts, perfume adverts are more frequently subject to non-translation. But this does not mean that this strategy is peculiar to advertising for this product category. There are examples of Portuguese adverts for spectacles and for some brands of watches, for example, which clearly go beyond any free interpretation of the Portuguese regulation on this matter:

⁵ This is the category explored by Ferreira Duarte as it explains the embargo on the translation into Portuguese of Shakespeare’s works between 1890 and the turn of the century. It resulted from the Anglo-Portuguese controversy – the British Ultimatum – which in turn gave rise to nationalistic sentiments and a consequent antagonism towards Britain, regarded as a threat to national integrity.

Pure lightness in full colour. (Silhouette)

100% Strength

100% Beauty

What are you made of? (TagHeuer)

The only legal way to instantly change your turnover. (Swatch Turnover)

There are still two other categories, which, to a certain extent, may be regarded as subcategories of translated texts, but which have been dealt with separately because they reflect very specific cases. One of them concerns 'parallel translations', and the other, which is more concerned with micro-level decisions, describes 'mixed-language translations'.

6.2.2 Parallel translations

Parallel translation is the term that designates adverts in which both the source text and the target are simultaneously displayed. It is not a solution as extreme as non-translation, but, as we will see, it could be very close in most cases. It is a very common strategy in instruction manuals, and in tourism literature, such as leaflets, catalogues and In Flight magazines, not to mention restaurant menus, and many cases in which the information is addressed at audiences speaking different languages.

Parallel translation in advertising can hardly be explained on the same grounds. Generally speaking, the advertisements used in a given country are addressed at the people of that country, so the reasons for adopting this approach have to be sought elsewhere. It seems that the intention to confer a nationality on the product, emphasising its origin through language, may explain cases in which the copy language and the country of origin match. The use of a foreign language in the copy may also endow the

advertisement with a panoply of meanings associated with that language. Whatever the effect intended, this kind of advertising strategy marks the foreign status of the product, otherwise a translated version alone would have been used instead. These factors in part account for the role of the foreign language in adverts, yet they do not explain the role of the target text in the advert. In addition to regulatory impositions, which may be partly responsible for the inclusion of a Portuguese version, including a target-language version may also be an attempt to make the advertising message more accessible. There could be other reasons peculiar to the products advertised and to each specific advert, which will be discussed in more detail below.

While parallel translations are not at all frequent in cosmetics advertising, they are very common in perfume adverts, and we may venture to claim that this is becoming a popular strategy in the translation into Portuguese of adverts for a variety of products:

Dive into Winter!*

* Mergulhe no Inverno.

Leading ski resort of the world.*

* Líder mundial das estâncias de ski. (Courchevel Savoie - ski resort)

Deviens ce que tu es.*

* Sê tu próprio. (Lacoste - sportswear)

I don't want to be a millionaire.*

* Não quero ser milionário. (Ray-Ban - sun glasses)

The asterisk on these sentences is very common in adverts with parallel translations and normally indicates that there is a version in Portuguese on the page. As we will see below, the translations in adverts that use this strategy are normally not very visible (see Figure 10), so the asterisk may be a helpful mark, since in many such cases, readers

would not even notice there was a translation, and there is not evidence that they do any way, as the attention given to textual details of this type can hardly be expected.



Figure 10 – Carolina Herrera 212 On Ice

6.2.3 Mixed-language adverts

Mixed-language translations are found in adverts in which some textual segments are translated and some are not. The difference between this strategy and the technique known as borrowing should be viewed in terms of a continuum, with borrowing motivated by a gap in the target lexicon or by stylistic reasons at one end (see Fawcett on Vinay and Darbelnet's grid of techniques, 1997: 34-35), and mixed-language translation involving the use of phrases or sentences in different languages for various

reasons, on the other. Advertisements of this type result in some kind of hybrid text, in which foreignness is also emphasised.

Although the number of mixed-language advertisements for the products analysed in the present study is not significant, especially in the case of perfume adverts, in other product categories this technique is increasingly common. There are examples of such adverts for airline companies, underwear and footwear, as well as for food and drink:

Porquê a TAP Air Portugal? I *love* Portugal (TAP Air Portugal) (Portuguese national airline)

Ele é *cool*, ele é *hot*. On line. Tás ligado. (Nescafé)

The audience is faced with language hybridity, with no warning, no parallel translation, and no further explanation. Yet, these advertisements seem to be accepted quite naturally by the public, which has become used to this borrowing, not only in advertisements, but also in other domains of life, in which lexical gaps in the target language are not enough to explain this frequent strategy. The readers of the *In Flight* magazine where the TAP advertisement is displayed are likely to be familiar with this kind of advertising copy, and the language in the Nescafé advertisement could be comprehensible for younger generations, who seem to be the intended addressees, as suggested by the phrase 'tás ligado', which is part of young people's jargon. Even Throttleman, an international clothes and accessories brand, presented a series of leaflet-like advertisements for their 1999 spring-summer collection campaign, which contained hybrid copy. The slogan, 'This is a chance to be inspired', is followed by a small text which starts in English, continues and ends in Portuguese. As Throttleman is considered a fairly expensive brand by Portuguese standards, the economic and cultural

level of the target consumers is supposedly high. Therefore, English is not likely to be an obstacle, but a value-added sign, stressing the international character of this brand.⁶

There are other cases, however, in which this approach may seem far-fetched, resulting in awkward, less felicitous advertisements. For example, Clarks, a British brand marketed in Portugal, placed an advertisement in a Portuguese issue of *Cosmopolitan* for a practical line of footwear by using the country-of-origin effect as a key element in its campaign. Thus, the word 'England' is displayed below the brand name. In addition, to emphasise that origin, the advertiser chose to leave the headline in English, 'No thanks. I'll Walk', followed by the copy in Portuguese, and a mixed language slogan, 'Brevemente também vai dizer "No thanks.I'll Walk"'. The type of product advertised – a sandal with rather unfashionable design, though probably comfortable – seems to be aimed at people whose job or lifestyle require them to stand for lengthy periods of time, and who are certainly more concerned with comfort than with design or fashion trends. Thus, this product is not addressed to people who would be expected to read this advertisement in this magazine, let alone understand the English headline or the Anglo-Portuguese slogan.

The proliferation of such advertisements seems to keep pace with the number of English words entering the Portuguese language, especially in the business and technical areas, where often the lack of suitable equivalents, or merely the lack of time and willingness to think of suitable options, make borrowing and calque very frequent and convenient solutions. The use of English terms of new communication technologies, namely the Internet, has become commonplace, and it is often reproduced in writing, such as e-mail messages, where the term 'e-mail' itself, is commonly used to the detriment of the Portuguese alternative, 'correio electrónico'. But these are not the

⁶ A picture of the leaflet has been included in Appendix 1 (Figure 11) for illustration.

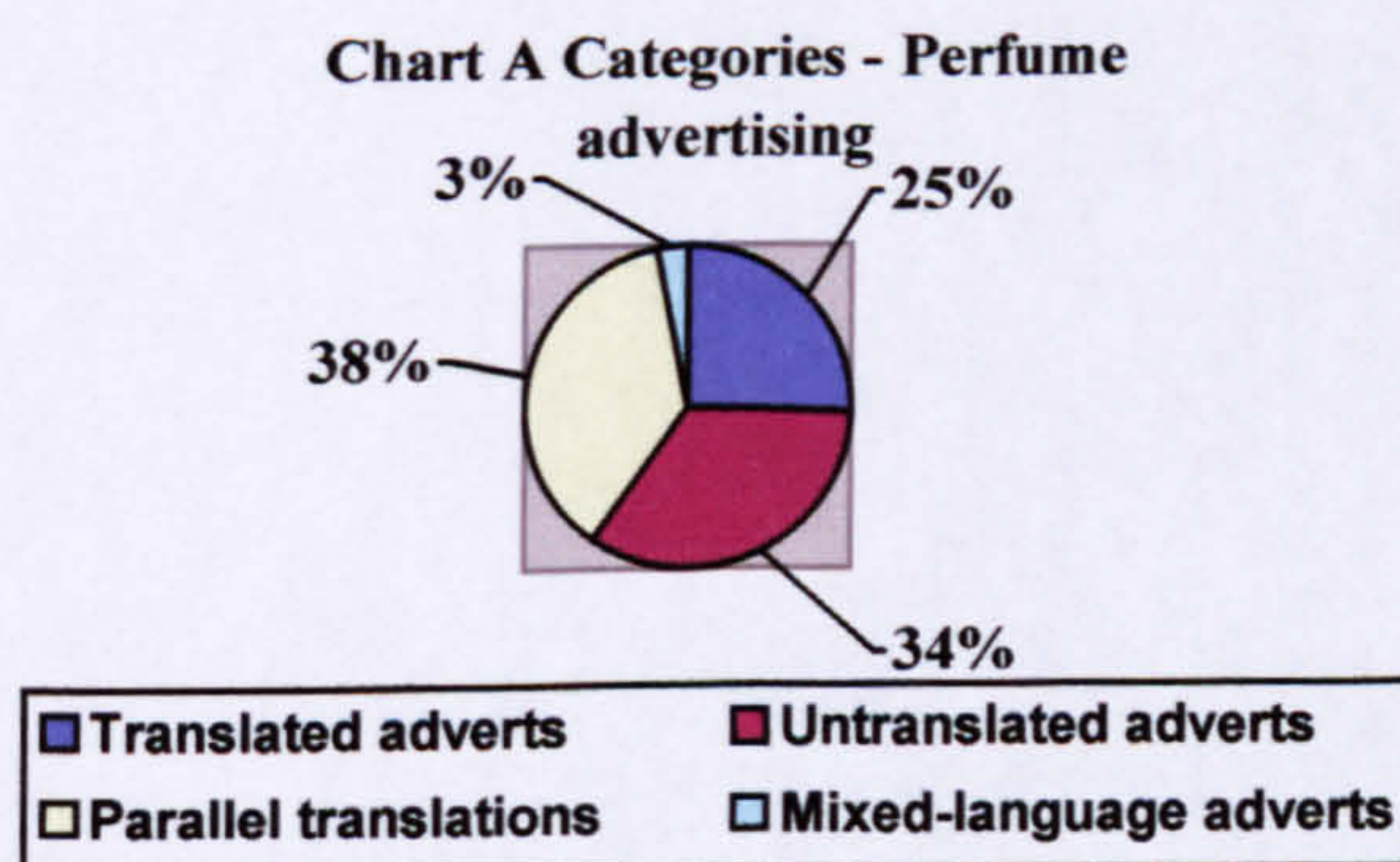
only areas where this trend is visible. In fact, it has reached almost every domain, from sports (particularly recent activities, such as adventure sports) and entertainment to the media and the arts, making it difficult to find an area that has remained unscathed.⁷ These examples are symptomatic of the circumstances affecting the contemporary Portuguese society and certainly reflect hegemonic relations, at social, cultural and economic levels which are present in discursive features, some of which will be discussed in our analysis of advertising translation. Advertising is thus one of the many sources of examples of this current practice, and the advertisements that will be discussed in the chapters that follow are a reflection of its recurrent use in other areas.

These different categories aim to generally describe the parameters involved in the translation of advertising texts, namely headlines, slogans and copy, since pictures and product names will be addressed in separate sections. The charts below show the distribution of the categories of translation according to the type of product advertised. A glance at them seems enough to explain, at least in part, why perfume and cosmetics adverts have been analysed separately. As we shall see, translational approaches differ significantly, which seems to derive from disparate advertising approaches, as well.

One point that needs clarification before the actual display of the charts and any subsequent analysis, is that the category of 'translated adverts' includes only those translated versions which can be assumed beyond doubt to be translations. In other words, contrary to the concept of assumed translation adopted in our study, the translated texts in these charts include only Portuguese versions for which we have found another print advert in another language, preferably English. The reason for adopting this criterion in this case is not based on conceptual questions, rather it is

⁷ Examples of this phenomenon proliferate. It is enough to have a look at the names of some sports activities as they are used in Portuguese: windsurf, skating, kayaking, bungee jumping, surf. It is very common to hear a surfer (or *surfista*, as was coined in Portuguese) say, 'O mar está *flat*' (The sea is flat), or the naturalised version, '...está uma *flatada*.'

methodological. As these graphs display quantitative data, rigorous objective and factual data, preferably not susceptible to theoretical argument, have been used. The number of translated adverts is certainly greater than the one revealed by the charts, a fact which the many examples of adverts in Portuguese used in various sections may demonstrate. Most of the examples provided are assumedly translated adverts of international campaigns. At this stage, however, the purpose has been to comparatively show the proportions in each category relative to the products under analysis: perfumes and cosmetics. These pie charts reveal that different products require different advertising strategies, and are also dealt with differently in translation, an aspect that will be revisited in the chapters below.⁸



⁸ Chart C includes adverts that consist of pictures and product names, while these have been excluded from chart A. This category is not applicable to Cosmetics adverts.

Chart B Categories - Cosmetics advertising

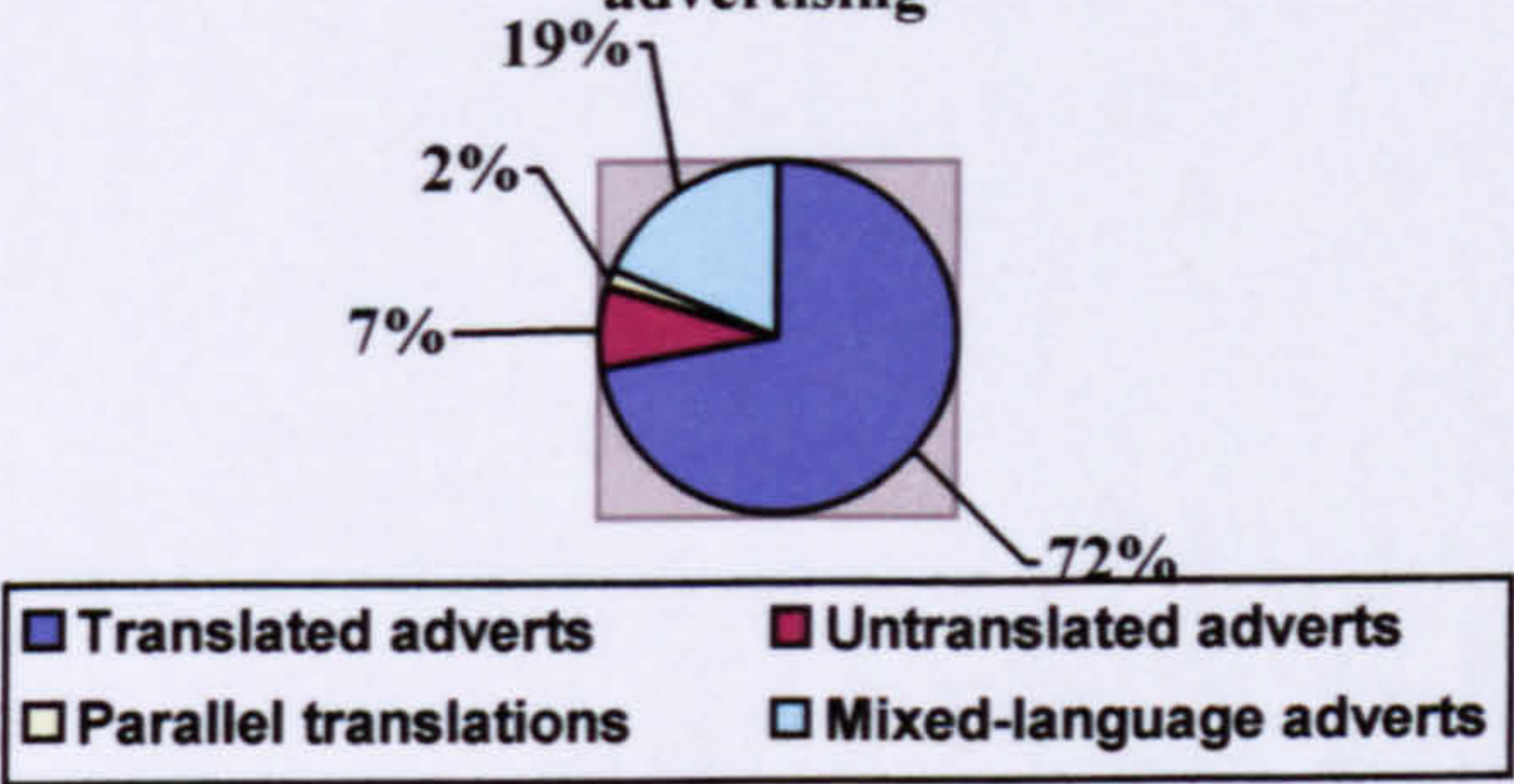
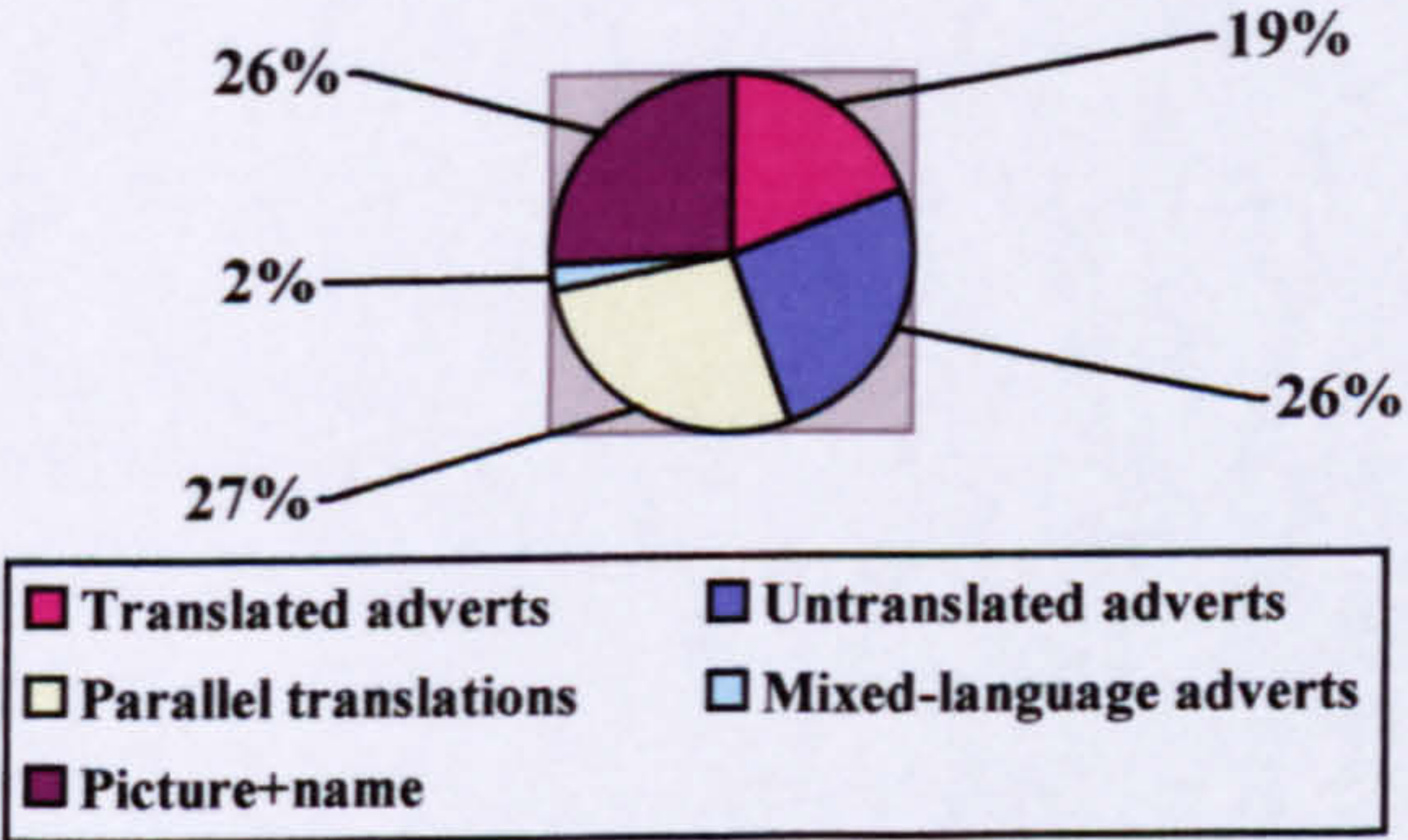


Chart C Categories - Perfume advertising



7. PERFUME ADVERTISING

Although natural body odour is stigmatized and suppressed, artificial body odour – in the form of perfumes and colognes – is condoned and even celebrated. Thus, while deodorants strip the body of its natural olfactory signs, perfumes invest it with a new, ‘ideal’ olfactory identity. These ideal identities are promoted by the ‘dream merchants’ of the perfume industry who assure consumers that all good things come to those with the right scent. (Constance Classen et al., 1994: 180)

In a comprehensive discussion of the cultural role of scents in different historical periods, up to the present time, Classen et al. draw attention to the emotionally-charged nature of odours and to the marginalization of the sense of smell in modern and contemporary Western societies, over which it nonetheless continues to exert influence – albeit not always consciously recognised – through the cultural indices and associations connected with this sense.¹ In the world of commodities, besides the product category under analysis – perfumes – fragrance has extended to other toiletries and products, in which scents are often associated with different product properties. Within the class of personal fragrances, there are deodorants, which are designed to suppress natural body odour, and perfumes, which are supposed to be image enhancers (Classen et al., 1994: 186). It is on advertisements for the latter that we will concentrate, first by analysing some of their prevalent characteristics, and then by discussing the way they are handled in cross-cultural advertising, namely in translation.

The large number of perfume advertisements in all kinds of media increases steadily as new fragrances are launched periodically by beauty laboratories and fashion designers, both actively engaged in the creation of new scents, striving to keep pace with the ever-changing demands of the market. It is not only new scents that emerge, old fragrances also require constant image renewal. Even though some brands have

¹ In line with the view of Classen et al., Marcel Danesi notes that ‘since body odors are stigmatized in contemporary industrialized societies, perfumes and deodorants have taken over as the primary stimuli of desirable olfactory responses’ (1995: 67).

maintained a few basic traits throughout the years, following Ogilvy's advice to maintain the successful campaigns (1995: 19-20), their image often undergoes some transformation, however subtle, so as to stay level with fashion's (and society's) rapid changes. This flourishing market is likewise very competitive, thus making advertising a key element in the marketing strategy. This fact may help explain the sheer quantity of perfume advertisements in the media in general, and particularly in fashion and/or women's magazines, which, as we have noted in the first chapter, seem to provide a suitable environment for this type of advertising.

Like many fashion and cosmetics products, perfumes are marketed internationally – or globally – frequently as part of the product range of a cosmetics or designer brand.² Regardless of the degree of standardisation of these campaigns, they frequently cross borders, thus raising the issue of translation. Based on the corpus collected, we may safely state that perfume advertising relies significantly on global standardised approaches, despite claims by local agencies that advertising should be designed or adapted to fit local culture (see Ogilvy, 1995: 78). These adverts seem to corroborate Ogilvy's personal view that 'what works in a country almost always works in other countries' (1963: XVII), a controversial claim that cannot be generalised, as we suggested in our discussion of international advertising, and as the multiple examples of localised approaches may reveal.

In order to understand the ability of perfume adverts to cross borders, it may be useful to analyse their characteristics and the underlying strategies employed in the advertising of this product. One of the most prominent features is that perfume adverts are strongly based on visuals. As we have seen in Chart C (Chapter 6), a considerable

² Perfumes that bear the name of fashion designers – 'signature scents' – have become very popular, as they capitalise on the status of the designer, 'presenting themselves as designer accessories, an olfactory equivalent of a *Versace* scarf or *Gucci* shoes' (Classen et al., 1994: 191-192).

proportion of adverts consists almost exclusively of pictorial elements.³ The fact that scents are difficult to describe and verbalise may partly explain the eminently visual strategy in perfume advertising: smell is a 'highly illusive phenomenon', as it cannot be remembered for a long time, and it can hardly be named, except by analogy (Classen et al., 1994: 3). The lack of vocabulary to refer to scents and fragrances could be attributed to their relative low status in Western societies, as it is possible to confirm by checking not only perfume adverts but also by reflecting upon the various forms we normally use to talk about olfactory sensations.⁴ A closer look at advertisements for perfumes will reveal that there are few references to smell, which is, after all the sense directly affected by these products (see Classen et al., 1994: 189). This does not mean, however, that there is no appeal to the senses, in general. On the contrary, the use of the terms 'sense(s)' and 'sensation(s)' is very frequent in English, and in Portuguese adverts, in which the words 'sentido(s)' and 'sensação (ões)' are recurrent, as the following examples illustrate:

Inspiration in the wind. Rhythm in the water. The senses don't lie. (Calvin Klein Truth)

A viagem dos sentidos. (The journey of the senses) (Boucheron Jaipur Homme)⁵

³ When comparing car and perfume advertisements, Guy Cook describes the latter as 'ticklers', with very short copy, and normally advertised through sudden burst campaigns, in special seasons, such as Christmas (1992: 103).

⁴ Classen et al. comment on the much richer vocabulary relating to smell of some non-European languages compared to the scant lexical items of European languages for this sense, adding that 'the absence of a true olfactory vocabulary in European languages has long preoccupied Western scientists. Although the human nose is capable of recognizing thousands of different odours, nearly all of our odour categories – sweet, pungent, bitter and so on – are borrowed from a limited selection of taste terms. Smells are otherwise designated by reference to the things from which they emanate (...). It has been suggested that this poverty of olfactory terms is due to the relative unimportance of olfaction in the West' (1994: 109-113).

⁵ Our translation.

The difficulty in describing a scent in objective ways has not limited advertisers' choices; according to Cook, 'paradoxically, this resistance to description increases rather than decreases the verbal freedom of advertisers' (1992: 104). While the copy may play a relatively minor role, words too are used to create the overall image or effect of the advertisement. The scent is often described through emotionally-loaded, often abstract, nouns, such as seduction, love, pleasure, sensation, tenderness, among others. Thus, irrespective of the amount of verbal elements, perfume advertising resorts to an emotional appeal, in which the product is symbolically associated with sensuality, eroticism, mystery, exoticism, as well as with different kinds of images connected with lifestyle and status. These adverts try to create a mood rather than provide information about the tangible properties of the product, which, as we have seen, are difficult to describe objectively: 'the language is used to create a conception of the product, not to describe the product itself' (Classen et al., 1994: 187).

As we have mentioned in previous sections, for the creation of these concepts and for such associations to take place, perfume advertisements need the involvement of the audience, and their knowledge (or 'knowingness', as suggested by Myers), so that readers may collude with the advertiser's (and the advertisement's) message. The cultural-bound nature of the processes of decoding and interpretation of adverts brings into question the feasibility of using the same campaigns across the world. On the other hand, perfumes seem to epitomise the internationalisation and globalisation of products and advertising, as adverts have strongly relied on standardised campaigns, a fact that has led to the consolidation and spreading of consistent brand images that ensure their recognition, even when those campaigns are modified or up-dated. In addition to the explanations provided by advocates of globalised approaches, to which we referred above, it seems that the type of advertising strategy employed in perfume adverts

favours their internationalisation, namely the concepts and themes used, as well as the recourse to visual components.

7.1 Themes in Perfume Advertising Campaigns

The need to analyse the major themes in advertising for perfumes emerged from an attempt to understand which motifs appear to be suitable for cross-cultural campaigns. Above, we mentioned De Mooij's discussion of the themes and concepts that seem more suitable for international campaigns (Chapter 2), and perfume adverts resort to some of those motifs, namely to lifestyle concepts, and to every day themes, particularly youthfulness and love, as well as to 'made in' concepts, which are exploited in various ways.

There are some differences in perfume adverts according to the target gender. Although there has been a convergent move in male and female perfume adverts as far as images, themes and concepts are concerned, it is possible to trace divergence in the advertising approaches. Our study will focus mostly on women's perfume adverts, simply because they are more numerous, and therefore provide more examples for analysis. However, we will also discuss several adverts for male fragrances, and refer to some differences and similarities. While divergence in the strategies adopted would certainly give rise to relevant discussions on gender discourses and on the way advertising uses images of women and men to promote products, we will not explore these issues, as that would mean a significant detour from our main concern. Rather, we will concentrate our analysis on the issue of thematic preferences, insofar as these may provide some indication of the motifs that are currently used in cross-cultural perfume advertising. Inevitably, we will raise *some* of these issues, as any description that does

not include advertising differences according to gender may fail to notice some recurrent features in advertising.

Classen et al. claim that perfume adverts reflect the changes in the role and image of women in Western societies (1994: 189), a view that is not always accepted, and that is even contested by feminist critics, who, as we have noted, contend that, despite changes in advertising's representation of women, traditional and subversive images of women in submissive roles continue to prevail. The changes referred to by the authors concern the motifs and images explored in perfume advertising since the 1950s, when advertising messages drew on themes such as femininity and elegance, displaying images of glamorous social events, and projecting the idea of women whose main objective in wearing a perfume was to please men (1994: 189-190). Images of the 'sensuous' and of the 'natural' woman became frequent in the next two decades. And, in the 1980s and 1990s, images of self-fulfilment through the use of a fragrance took over.

Men's perfume adverts have evolved in a different way, especially because this kind of product, and its advertising, was for some time considered as mostly feminine. Thus, in the 1960s and 1970s, alternatives to the word perfume (eau de toilette, cologne and aftershave) were preferred, so as to avoid feminine connotations, a concern that was also patent in the projection of blatant masculinity (Classen et al., 1994: 190-191). The idea that adverts would make men more attractive to women continued to be exploited, and, according to the authors, contemporary adverts have become more sophisticated, but they still avoid the traditional connotations of the term perfume, and still highlight the image of masculinity, which is now combined with an idea of sensitivity.

According to our research, while the increased sophistication of advertising can hardly be neglected, a clear-cut thematic evolution does not seem so obvious. We have not carried out a diachronic study, but the exploration of motifs present in the previous

decades are still traceable in contemporary advertising. On the other hand, traditional themes and more radical approaches seem to co-exist. There are indications of some convergence regarding perfumes for men and women, which is well illustrated in adverts promoting simultaneously male and female fragrances (Figure 14).⁶ It is also true that advertising has become more audacious, exploiting images of romantic love, but especially eroticism and hedonism, as well as images that clearly challenge and subvert traditional values.

While we have taken into account that the same themes may have different connotations and associations cross-culturally, there are in fact recurrent motifs, which are expected to be recognised by the different targeted audiences. As we have remarked above, international advertising is often targeted at certain groups, which share some characteristics and profiles, transcending national and cultural-linguistic boundaries. Based on our analysis, we may even claim that almost all of the adverts collected – for men's as well as for women's fragrances – would fit into the themes of love and eroticism, with more or less extreme approaches, lifestyle (professions, fashion, sports, glamour and sophistication), exoticism and 'made in' concepts, as well as religious motifs, however subverted they may be.

The advertising message, and therefore the concepts and themes developed, result from a combination of linguistic and pictorial elements, of textual and contextual factors. As we have frequently noted, this discourse relies on a careful interplay of all elements, and each one of them – the brand and product names, the text, the visual clues, including the perfume bottle and the graphological features – contributes, through

⁶ There are several examples of this type of adverts, namely the ones for S. Z. Dupont, Calvin Klein Obsession, Dolce & Gabbana, Façonnable, Versace Versus, Bulgari Green Tea Collection, among others. Bulgari Black, displayed below (Figure 15) is a unisex perfume, so its advert naturally addresses both men and women.

a network of relationships, to create the desired mood and the intended concept, while at the same time, constructing the image of the target audience.

7.2 Pictures in Perfume Advertising

One of the striking features of international advertising campaigns is the use of the same pictures in different countries. There are cases in which there is a slight variation of the same picture, but this is also a common device in national advertising in general. The notion of 'multitext', proposed by Guidère, comprises this peculiarity of advertising texts, namely that they often consist of more than one version, not only cross-linguistically, but also within the same language (2000b: 51).

We have discussed above that pictures are expected to travel best, therefore, it is hardly surprising that they remain a more stable element in international advertising. Moreover, if, besides the adverts that consist of picture and product name, we also consider the significant amount of adverts that contain minimal textual elements, such as 'Parfums',⁷ or 'Eau de Toilette',⁸ the prominent role played by pictorial features in advertising for perfumes becomes even more obvious. The themes more commonly featured in perfume advertising pictures coincide with the most recurrent concepts and motifs, which comes as no surprise since, as these adverts consist mostly of pictures, we can expect pictorial elements to convey the main concept developed in the advertising message. Even so, certain images are more recurrent, namely the depiction of female models, which is by and large the most common motif (roughly 54%).⁹ This fact cannot

⁷ This is the case of the adverts for Oscar de la Renta, Jean Paul Gaultier, Christian Lacroix, Trussardi, Dolce & Gabbana and Lalique Claire de Nilang, for example.

⁸ In the adverts for Adolpho Domingues Alegria, J. del Pozo Halloween and Adventure Quasar.

⁹ The figures mentioned in this section, including percentages, are based on the advertisements directly used in this study and listed in Appendix 4.

be explained only by the larger number of adverts for female fragrances, since there are also adverts for men that use female models (Alfred Dunhill Desire, for example). The image of the woman is extremely exploited in perfume advertising, and female nakedness has become extremely common in these advertisements. The typical image of the sensuous woman enticingly or defiantly addressing the viewer continues to be repeatedly employed in contemporary advertising. Adverts that emphasise the image of the product itself represent approximately 15%. Adverts for men's fragrances also use male models (roughly 10%),¹⁰ although the way they are depicted still differs considerably from the adverts for women's perfumes. Nakedness is less exploited, and models are frequently depicted in more casual positions, emphasising lifestyle rather than sensuality. Nonetheless, there seems to be an increasing tendency to use the male figure in identical ways to their female counterparts, and the exploitation of men's body in advertising, including nakedness, has become more common.

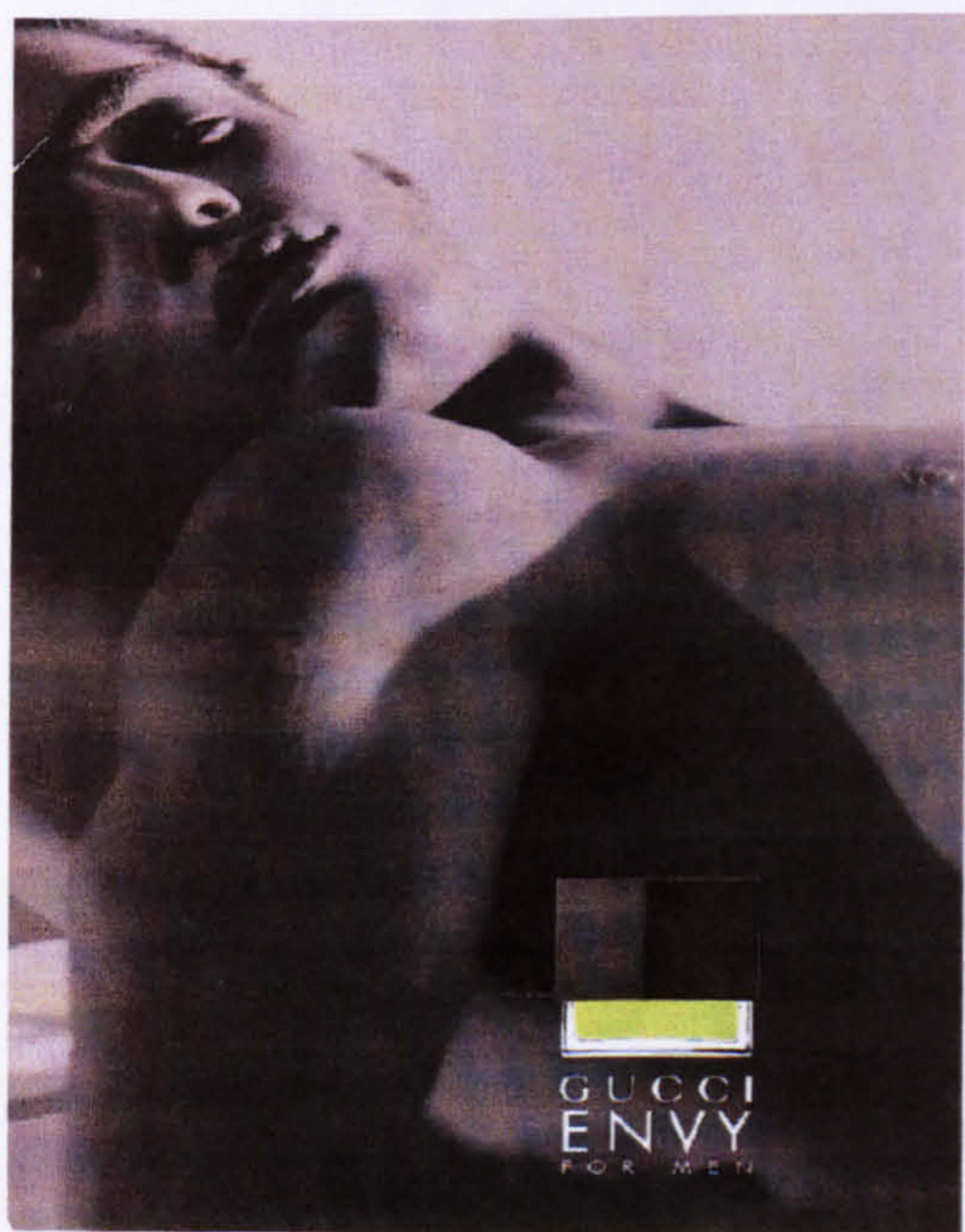


Figure 11 – Gucci Envy (Men)

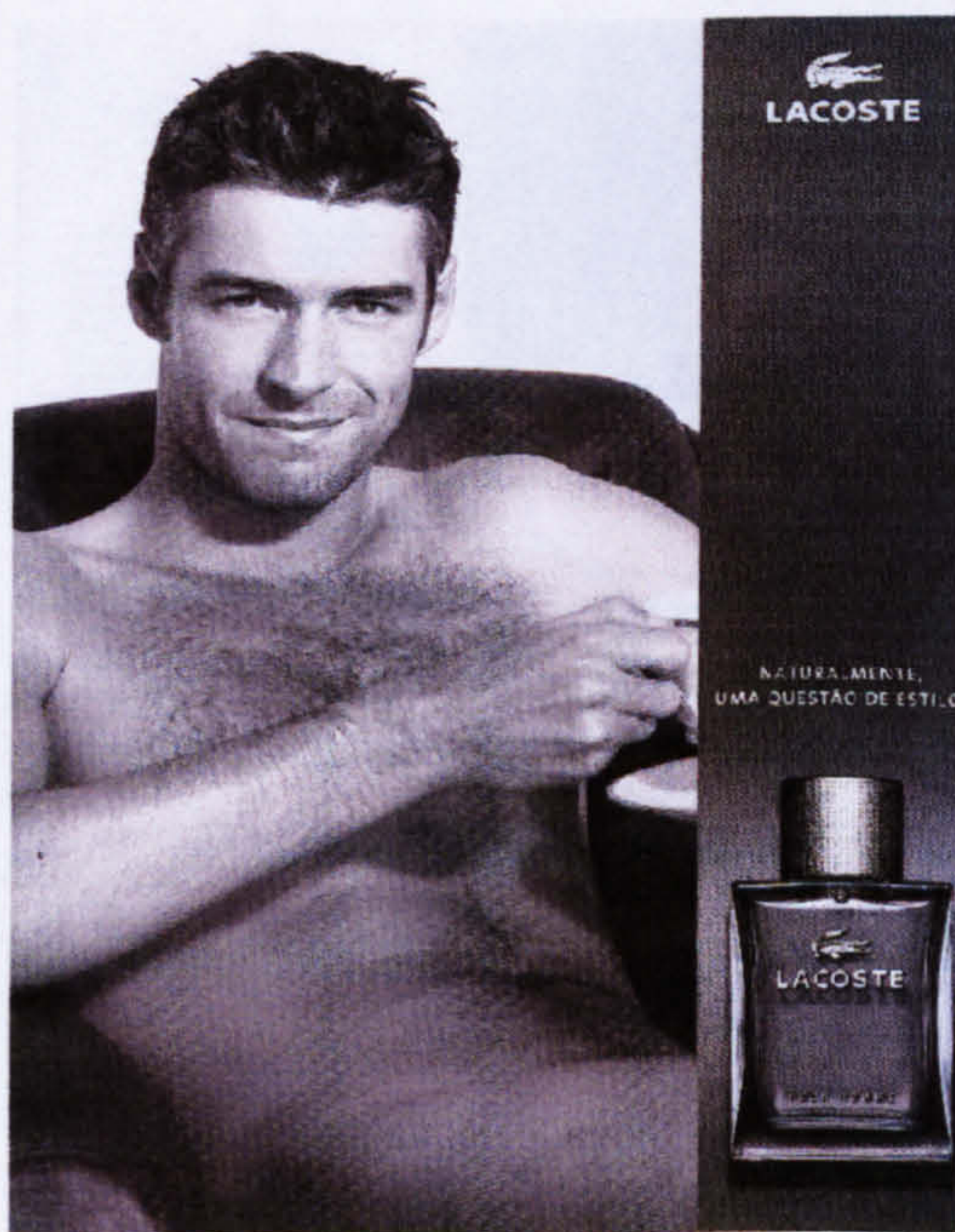


Figure 12 – Lacoste (Men)

¹⁰ It should be noted that there are fewer adverts for male fragrances in our corpus, and probably in advertising in general, which partly explains the accentuated difference in the proportions.

The Gucci advert (Figure 11) reflects more recent tendencies towards convergence in men's and women's adverts, producing a rather 'effeminate' image, an effect especially obtained through the position and the model's gaze.¹¹ When we compare this advert to that for Lacoste, which also uses a naked male figure, we may see that the latter, despite an apparent use of the same visual devices, manages to preserve the more habitual image of masculinity, however bizarre the advertising picture of a naked man having tea may seem. If these two adverts are yet compared to a third one (Figure 13)), which illustrates a more traditional approach to advertising's display of male characters, differences become more evident. The linguistic elements in the advert for Allure reveal an emphasis on lifestyle, associated with professional success, a company manager ('gestor de empresas'), which also reflects a traditional advertising concept in adverts for this type of product. While we do not intend to provide an in-depth discussion of gender-related features in advertising, an analysis of the major characteristics of perfume advertising inevitably touches upon these aspects.

A motif that is frequently adopted by perfume advertising pictures is the image of a couple (approximately 21%), which is recurrent not only in adverts that promote male and female fragrances simultaneously, but also in perfume adverts in general. Some of these pictures exploit eroticism quite explicitly, which seems to reveal increased permissiveness in contemporary societies, at least in Western cultures, as it is very unlikely that some of these pictures could travel to some Eastern countries, where taboos concerning the use of such themes are more deeply rooted, and where there is specific (and active) regulation restricting the use of these advertising themes (see

¹¹ A comparison between the adverts for male and female fragrances for Giorgio Armani Acqua di Giò and for Gucci Rush (Figures 12, 13, 14 and 15) will reveal that the approaches are extremely similar, the only visible difference being that the adverts for the female fragrances use female models and the ones for men, use male models (see Appendix 1).

Figure 14). The advert for Gucci also raises other cultural issues, namely the relationship between the perfume name – Envy – and the colour – green – which works well in the Portuguese and English cultures, but which may be lost in other countries. On the other hand, as discussed above, this may not constitute a true obstacle to the internationalisation of this advert, as there are other visual clues that may compensate for any cultural gap concerning specific pictorial and/or linguistic connotations.

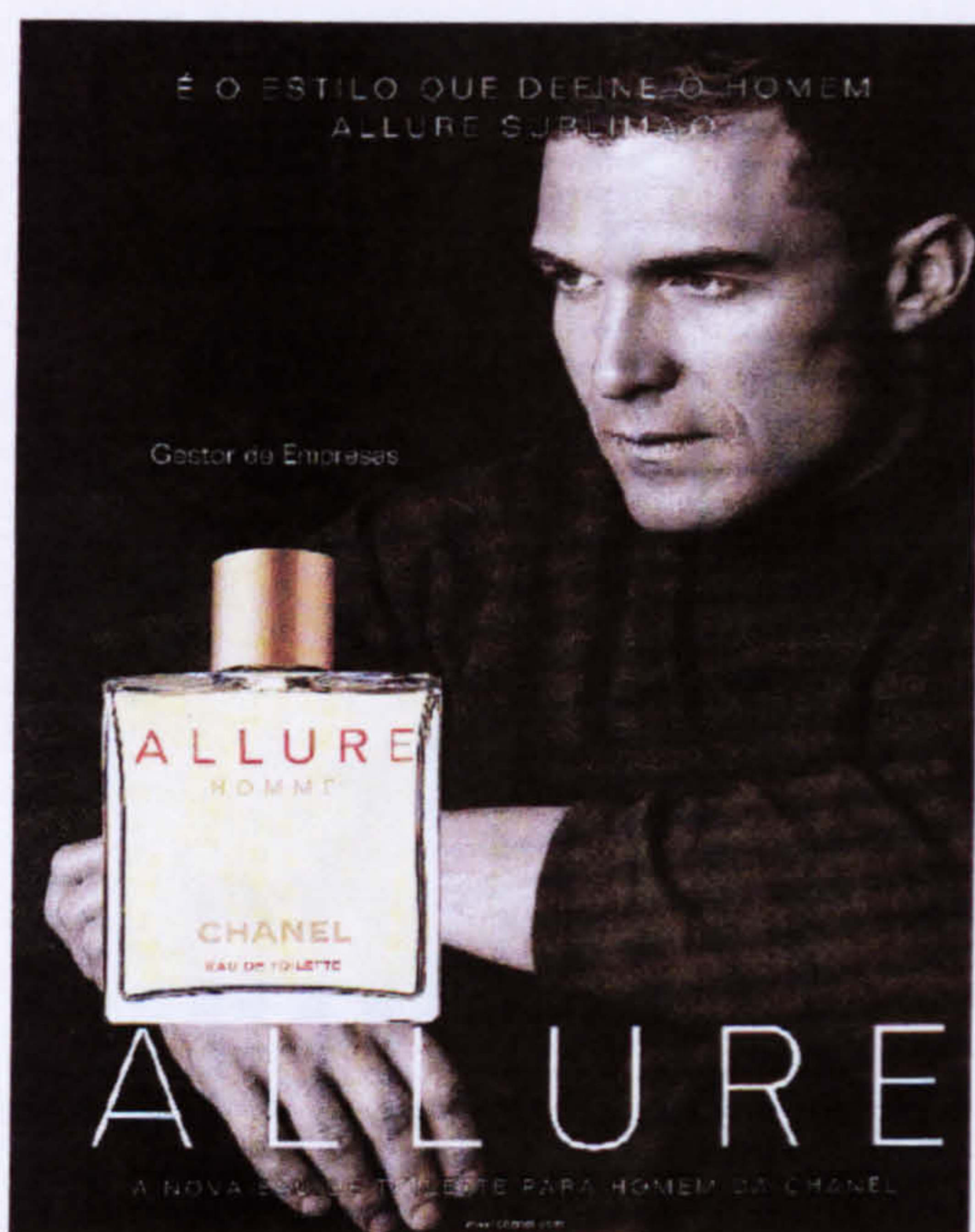


Figure 13 – Allure (Men)



Figure 14 – Gucci Envy (Men/Women)

7.3 Perfume Names

In advertising that relies significantly on pictorial cues, the few verbal elements in the advertising message will stand out, and are therefore likely to be the object of careful consideration. Brand and product names, as they are frequently the only verbal components in perfume adverts, play a prominent role in these messages, and in marketing strategies in general. Perfume names may consist of the brand name alone –

signature names – or they may include a product name, which becomes nonetheless attached to the brand name, as it is conceived within the universe of reference of the brand (see Guidère, 2000b: 92). In some cases, such as *Very Valentino*, *By Dolce Gabbana* and *Chanel No. 5*, there is a close association between product name and brand name. In order to analyse the contribution of names to the advertising message, we need to look at their constitution and function, for which we will consider two major dimensions: names' semantic-pragmatic features and their visual dimension, realised in typographical characteristics.

Louis Goossens (1985) analyses advertising names, by looking at different dimensions of meaning, namely 'reference' – the reality to which the name refers – and 'sense' – the semantic meaning – as well as 'extension' – the class of things to which the terms applies – and 'intension' – the essential properties related to the term. He argues that product names, like other proper names, are primarily referential, but, unlike other proper names, they are associated with a series of products belonging to a given product type. Therefore, in terms of extension, a product name may refer to a series of entities, and, as far as intension is concerned, the product name 'is the sum of properties shared by all instantiations of P [product name] that is to be taken as its intension' (1985: 99). Within this framework, *Moschino Cheap and Chic*, for example, refers to all fragrances advertised (and sold) under that name, which means that its extension comprehends the product range bearing that name, namely deodorants and colognes, and its intension concerns the properties associated with this range of products.

As far as the 'sense' of the product name is concerned, which is the dimension of meaning that can be particularly problematic when advertisements cross linguistic boundaries, Goossens considers two possibilities: descriptive names, which directly point to the product type, and names which, despite using ordinary words, do not rely

on their descriptive character, but on the associative meaning, which is expected to invest the product with a positive image. Perfume names seem to favour the latter approach, for more than the sense contained in the ordinary use of words that compose the perfume name, it is the associative meanings generated by those terms that advertisers are interested in (1985: 102).¹²

Meaning of this associative type is often exploited to the full by advertisers. Much of the suggestive (and manipulative) power of advertisements may reside in the fact that the boundary line between sense and non-constitutive associative meaning is not always easy to draw.

It should not be forgotten, however, that especially in the case of products such as perfumes, whose names are connected with mood rather than with description of some factual property or function, the connotations and associations that a given name may possess are largely dependent not only on the image that the brand already has, but also on the image conveyed by the advertising of that product.

The visual dimension of perfume names is one of the elements that constitutes the advertising message and that plays an active part in the conception of that message, especially in view of the already mentioned significance of the pictorial component in these adverts.¹³ In adverts where all constituents are scrutinised it is not only the semantic value of such elements that is relevant, but also their placement in the overall layout, as well as their style. Charles Bigelow investigates the typography of perfume adverts, namely the connection between letter forms and the (image of the) fragrance (1992: 243):

¹² Gillian Dyer also emphasises the associative, and connotational dimension of product names, explaining that, when naming a product advertisers try to 'invest it with particular meanings and associations. The name should do more than just label or identify the product; it should bring flattering associations to mind, associations which help to sell it' (1982: 141).

¹³ Charles Bigelow expresses a similar view by arguing that 'given the importance of the "image" of a perfume in marketing, it is not surprising that the type style that displays the name of a perfume is not simply utilitarian, but is chosen or designed to represent certain qualities of the perfume' (1992: 244).

On the label of a perfume flacon, on the package surrounding the flacon, and in printed advertising for perfume, the typographic image of a perfume name is a form of symbolic synaesthesia that connects visual, auditory and olfactory images – the graphic forms of the written name, the sound of the spoken name, and the fragrance. These images are not merely perceptions; they are symbols with meanings.

Bigelow distinguishes three forms in which the names of fragrances can be represented typographically: iconicity, allusion and symbolic coding. He concludes that iconicity is absent in the relationship between perfume classes and typefaces, whereas allusion, which is based on indirect iconicity, evidences some patterns of correspondence. The author refers to the example of the use of an initial capital followed by lower-case italics in names alluding to breezes and other weather movements. Perhaps the most relevant relationship between typographical features and perfume names is established at the symbolic level. As symbolic representation is based on convention, or on the values and meanings conventionally attributed to some characteristics, and not motivated by resemblance (Bigelow, 1992: 249), this is the level that is more dependent upon the audience's cultural background, and therefore the level that needs to be carefully considered in cross-cultural advertising. Bigelow suggests that symbolic codes may indicate gender and distance. He provides a description of typefaces and styles commonly used in and related to man's and women's fragrances. As far as distance is concerned, typographical features may symbolically suggest differentiation – distance in relation to ordinary and traditional patterns. In other words, contrary to everyday type styles, which reveal concern for visibility, economy of space, ordinariness, type forms in perfume names try to emphasise the exotic, extraordinary, transcendent character of the fragrance; they are 'display' typefaces, in that they mark identity, and 'they cannot remain anonymous because their purpose is to stand out' (Bigelow, 1992: 257).

Consideration of all of these features is important for our purposes insofar as they are involved in the conception of the advertising message, participating actively in the construction of meaning. While typographical features of perfume names do not seem to offer significant obstacles, as they are normally shared by the Portuguese culture, allusions and associations comprised in the sense of names (as used by Goossens) may raise other issues.

Guidère questions the translatability of advertising names given their strong connotative value and culture-bound nature, as their effectiveness depends on the audience's shared knowledge to establish the desired associations (2000b: 93). He discusses three translation strategies adopted to deal with the product names in international marketing: 'transplantation', 'translitération' and 'transmutation'. Of the three procedures suggested, the one that is used in Portuguese perfume commercialisation and advertising is 'transplantation', which implies the transfer of the product name without any change, in the original language. According to Guidère, 'transplantation' is normally used by leading brands, which have reached a world-wide status that grants them recognition. This may partly explain the situation in Portugal, but it concerns more specifically brand names. Product names could be handled differently as they frequently derive from common nouns, which, in the majority of cases, would be easily translatable. Guidère claims that even in this case it would not be easy to find equivalents that could possess the same connotative value in the target language, and that the naming systems are different from language to language (2000b: 94-95). His view seems to suggest that there would be a loss of illocutionary force if names were translated.

While we accept that the factors proposed by Guidère may influence the strategy of non-translation, we are convinced that advertisers are more likely to be moved by

marketing reasons, since, in addition to the economic advantages of the standardisation of names, their preservation also increases brand consistency. Besides, the problem of translating names is not peculiar to advertising names. Lefevere mentions the allusions contained in characters' names, in literary works, and discusses the various strategies literary translators adopt to deal with this problem (1992: 39).

It is also worth noting that, in the case of perfumes marketed in Portugal, assuming that names in another language are incomprehensible for the target audience seems too tentative. Even if that happens, there are other elements in charge of evoking the intended image, and hence contributing to invest the product, and the product name, with the desired connotations. It is even probable, as we will see, that the name acquires other connotations, in addition, or as an alternative, to those carried by the original name.



Figure 15 – Bvlagri Black

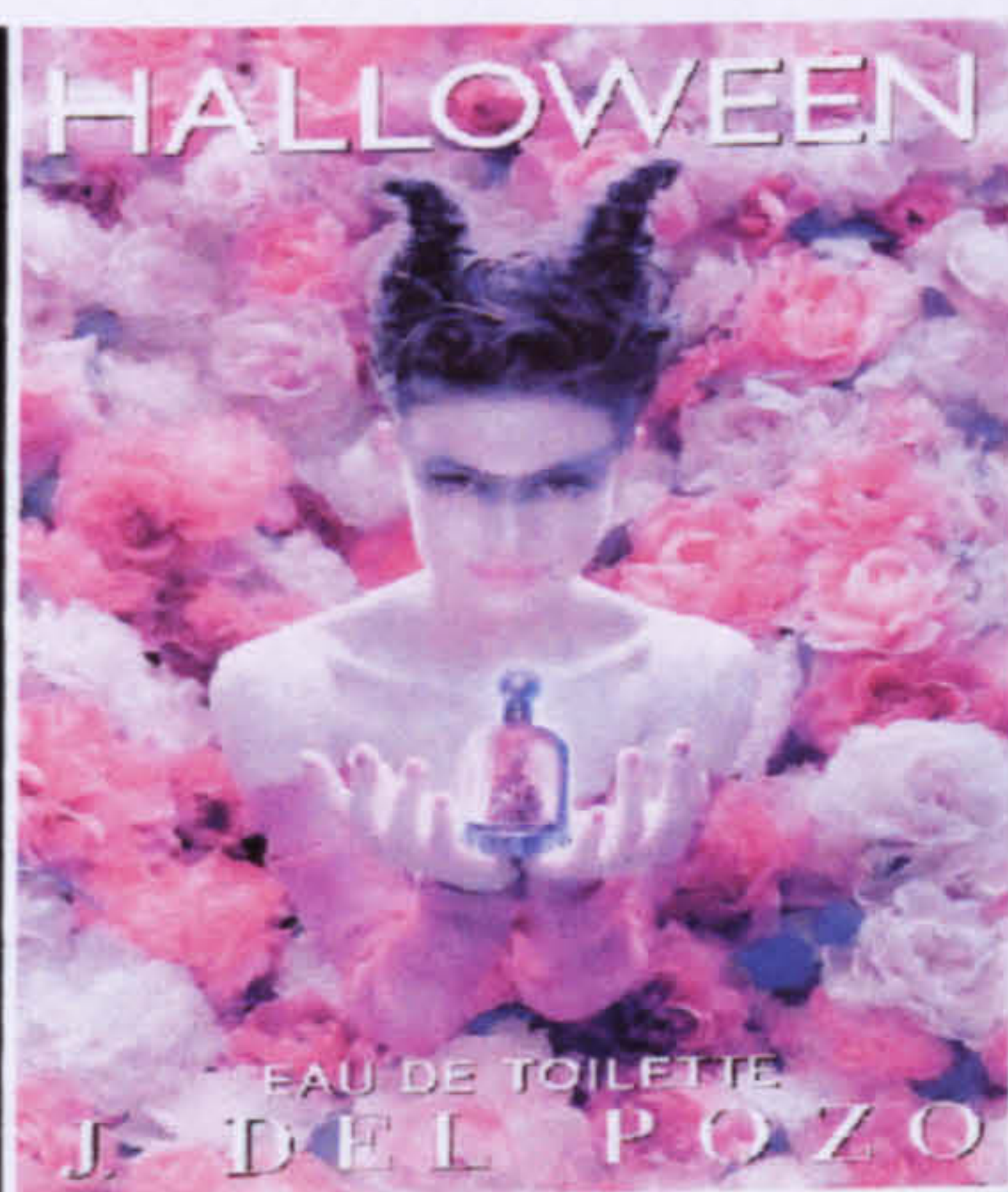


Figure 16 – J. Del Pozo
Halloween



Figure 17 – Givenchy
Hot Couture

What makes names so important to our analysis is that, frequently, the visuals, including typographical features, and the copy are built around the meanings – allusions, associations and connotations – suggested by the perfume name, which also

inspires other marketing elements, such as the perfume bottle. The name works as a kind of theme, from which the advertising concept and message evolve, a point that the advertisements above help to illustrate.¹⁴ The colour in Bulgari Black's advert suggests the name of the perfume, a colour that also characterises the perfume bottle. This strategy is frequently adopted when perfumes are named after colours, such as the cases of Montana Blu and Hermès Rouge. The pictorial elements of the advert for J. Del Pozo Halloween allude to the spirit of Halloween Night. Although there seems to be a deliberate intention to establish contrast between the softness of the pinkish colours, as well as the rather candid figure of the model, and the name, some elements are evocative of the supernatural characters associated with that occasion, such as the model's hairstyle. This apparently paradoxical combination seems to be intended to emphasise the fantastic side of Halloween Night, instead of its darker dimension. Givenchy Hot Couture is another relevant example, since it uses a name that is itself a play on the phonetic resemblance between 'Hot' and 'Haute', thus managing to incorporate a pun, which involves two languages, in the perfume name. The whole picture and concept of the advert capitalises on that wordplay, favouring its phonetic 'second' reading – haute. Again, this picture and the perfume bottle are designed so as to emphasise the associations evoked by the perfume name.

It is possible that some of the allusions and connotations will be lost by maintaining the original product names. The Halloween advert, for example, contains a

¹⁴ The press release of Shiseido for the launching of the new Shiseido Zen fragrance range in sixty countries is illustrative of the interplay of the various elements of the advertising campaign. The text – 'Shiseido to Launch "SHISEIDO ZEN" a New Global Fragrance for the 21st Century' – namely the part on the product 'Background', reads: 'In 1964, Shiseido launched the perfume SHISEIDO Zen, targeting full-scale development of global markets. Designed to evoke Japan's traditional beauty through its naming, package and fragrance, it was especially well received at that time in U.S. and Asian markets where people possessed a desire for the mysticism of the Orient'. Regarding the perfume flacon, in particular, it adds: 'The form of the bottle is designed as a motif of praying hands. Its white colour, which conveys an inner feeling of transparency and light, expresses a pure cleansed image' (in <http://www.shiseido.co.jp/e/e9705grp/html/grp00091.htm>, accessed on 25-10-2000).

cultural allusion – Halloween – which is not part of the Portuguese cultural tradition, and can therefore result in some loss of its communicative value. However, it is also likely that the targeted audience will grasp the meanings contained in the perfume name, since this celebration is no longer unknown to the Portuguese readers, owing to the media culture, and to the cultural influence of a dominant culture, as well as to recent commercially-motivated attempts to promote the Halloween in Portugal.¹⁵ Besides, by not translating the names, advertisers obtain other effects, and may be therefore adding new connotations to them, namely the ‘foreign product’ value, as well as other associations derived from the specific language used. As Cook suggests (1992: 107), ‘the effect of names is often modified by their preservation, untranslated, for a foreign market [...] They may preserve their original connotations, simply attracting the extra connotations of the culture of which they are an index’.

These observations apply to the cases analysed in this study in that the Portuguese audience may be expected to generally understand many of the perfume names used, while at the same time attributing additional meanings conventionally connected with the foreign languages employed. The intelligibility of those names lies in the fact that most of them are either in English or in French. Hence, owing to the spread and influence of the Anglo-American culture, many English names will be understood. In the case of French, in addition to the common Latin roots of Portuguese and French, it has formerly exerted a lot of influence in the Portuguese culture, which means that a considerable number of people have had some contact with this language. Furthermore, as these products are often conceived to be marketed internationally, many of the names chosen draw on terms and concepts easily recognisable cross-culturally.

¹⁵ Tymoczko notes that often translations from dominant cultures maintain cultural allusions, as it is presupposed that these will be recognised, a fact that reflects power relations in translation, particularly the hegemonic position of that culture (1999: 28).

And, another point that needs to be taken into account is that sometimes perfume makers choose names in other languages for their creations, a fact that may have several implications for our discussion. First, such names are also foreign in the country of origin of the brand. Second, certain languages are clearly expected to evoke desirable associations. Third, foreignness is exploited in various stages of the marketing strategy, namely in the choice of product names. There are various examples of this approach, such as Baby Doll and Hypnotic Poison, by the French brands Yves Saint Laurent and Christian Dior, respectively, Envy and Rush, by the Italian brand Gucci, or even Halloween, which also belongs to an Italian brand, J. Del Pozo. Not translating perfume names, or using names in another language, seems thus to be part of a deliberate strategy to endow a given perfume with further meanings – those associated with a particular culture.

The use of French or even Italian names in perfumes is hardly surprising. Often such names mark the origin of the product, hence ensuring the country-of-origin effect. Mueller explains that ‘some countries have particularly positive associations with specific product categories’ (1996: 31). Therefore, we may expect such names to allude to fashion and trendiness, chic, expertise, among other values that are normally associated with the cultures involved. It is not a coincidence that most brands that are, or were, originally French, normally display the word ‘Paris’ in the adverts. The association between perfumery and Paris has long been exploited by advertising. In a 1924 advert for Elizabeth Arden (below) which advertises simultaneously ‘Venetian’ cosmetics and ‘Parisian’ perfumes, it is possible to see how perfumes and toiletries have been related to these cultures. Even though Elizabeth Arden is a North-American brand,

it tries to invest its products with the glamour and know-how of the countries, or cities, normally associated with these products.¹⁶

To be lovely: the Preparations of ELIZABETH ARDEN

To be charming: the Perfumes of BABANI

Perfumes introduced in America by Elizabeth Arden and chosen to accompany her Venetian Toilet Preparations everywhere.

The smartest perfumes of Paris, they are called by those important women who set the fashion for the world. These women chose a different Babani Perfume for each frock, and blend two or more Babani fragrances to make new perfumes even more subtle and individual. This continental manner of using perfumes, Elizabeth Arden has introduced to America. The Perfumes of Babani she recommends to everyone who uses her famous Venetian Toilet Preparations.. These scientific Preparations are the perfect infallible means of restoring and maintaining the clear radiance, the youthful firmness, the fresh loveliness of your skin. Then, to increase your charm, you have only to add a final touch of Babani Perfumes. And voila! You are quite impeccably smart!

Elizabeth Arden

VENETIAN TOILET PREPARATIONS

and BABANI PERFUMES

Table 2 – Transcription of the advert for Elizabeth Arden (1924)

While the connection between Italy and particularly France and perfumes seems to rest on a long tradition, and appears to be more easily explicable, we cannot ignore the fact that in contemporary advertising there are also French and Italian brands that use English names for their perfumes. It is possible that this option results from an international marketing approach, which takes English as the language of globalisation. English may be expected to make the name more widely comprehensible and it may also confer an international character on the product. We will look at these issues in more detail in this chapter, but what seems to be important to state at this point is that perfume names need to be taken into account as constitutive of the advertising message, and that there is more to non-translation than untranslatability. Finally, in order to

¹⁶ See copy of this advert in Appendix 1.

understand the role of names in advertising, we need to consider the choice of language as a meaningful element of the advertising strategy.

7.4 Text: Four Categories of Translation

Unlike pictorial elements and perfume names, the wording – body copy, headline or slogan – does not lend itself to a more or less homogeneous approach. As we could see in Charts A and C (Chapter 6), perfume advertisements may be translated, or untranslated, and they may also include parallel texts or display copy in more than one language. We will examine several adverts in each of the categories described, so that we may proceed to a more general discussion of foreignness in perfume advertising. In the analyses that follow, we have tried to highlight relevant points for translation and to infer some of the strategies adopted by the translator to deal with the problems and peculiarities of these texts. As we have explained, we may eventually comment on some of the options, but our study is mostly informed by a descriptive framework, which means that it is this perspective that will be privileged.

7.4.1 Untranslated advertisements

One of the first observations that can be made by looking at the chart information in the previous chapter is that non-translation is far more common in perfume adverts than in cosmetics advertising, and probably more than in adverts for other products. The discussion of the prevailing characteristics of perfume advertising may provide some clues about the possible reasons for recurrent use of non-translation in these adverts.

First, given the nature of the product advertised, particularly the visible difficulty in providing ‘hard’ information on its properties (see Dyer, 1982: 123), the

advertising approach is more based on emotional and sensorial appeals, making use of more abstract concepts mostly conveyed pictorially. Thus, the reliance on pictures and subsequent short copy often make the wording secondary in the advertising message. This seems to be part of a more general trend of international advertising towards picture-based adverts, as 'the growing use of visual presentation (pictures and illustrations) minimizes the need for translation' (Mueller, 1996: 156).

Second, there are reasons to believe that the wording in these adverts is normally identified and recognised by different target audiences, including the Portuguese. On the one hand, many of the expressions and vocabulary adopted are extremely repetitive, which makes them more accessible and familiar for different language communities, especially for groups interested in these products. Expressions such as 'Fragrances for men and women' (Calvin Klein Obsession), among others, have become clichés in the world of fragrance advertising. On the other hand, there is sometimes phonetic and/or orthographic resemblance in a number of terms between the languages involved in this study: 'fragrance' (English) and 'fragrância' (Portuguese); 'parfum' (French) and 'perfume' (English and Portuguese, albeit pronounced differently).¹⁷ Language closeness, as suggested by Duarte (2000), is related to the latter circumstance, particularly in the case of Portuguese and French, as we have observed above.

Also connected with non-translation in perfume advertising is Duarte's category of 'repetition'. As we have observed, there seems to be an intention on the advertiser's part to capitalise on the meanings and associations provided by the languages used, a motivation that we have found in the attribution of perfume names, and which is

¹⁷ According to David Crystal, English has borrowed new words from other languages with which it has been in contact over the years, which makes it more familiar to people from different language and cultural backgrounds. Furthermore, the author adds, 'from the lexical point of view, English is in fact more a Romance than a Germanic language' (1997: 6). These two aspects may help explain some of the similarities between the two languages under analysis, and, as argued by Crystal, the extensive use of English in advertising across the world.

connected with the positive values that the relation language–country–product may offer. This factor may explain the reason that English is emerging in perfume advertising. If the allusions provided by the use of French seem directly related to the fact that it is a country with a tradition in the area of fine perfumery and fashion, English is becoming more and more associated with internationalisation and global brands, evoking likewise positive values such as modernity, innovation and prestige of important brands that go international.

Non-translation raises issues which are central to advertising and translation. In addition to questions of what is traditionally viewed as a translation, this approach presupposes a series of assumptions and expectations concerning the audience profile. As we have seen, a text's function in the target culture and its intended effect are closely connected with the projection of the host audience. Not only does the sheer quantity of untranslated perfume advertisements reveal an openness of the Portuguese audience towards foreign products and cultures, but it also implies an understanding of the languages employed. There is a commonly held belief that the Portuguese welcome external influences, and hence that imported products (and ideas) are highly regarded. Thus, the decision not to translate seems to presuppose receptivity to a foreign language, and, in some cases, the extensive use of certain foreign languages seems to signal an underlying belief in the audience's language competence. Finally, as we have commented above, it is possible to infer that the translator (and/or the advertiser) also expects the audience's background knowledge to stir the additional meanings and associations that a given language supposedly holds in the receiving culture.

Ralph Lauren Polo Sport

Polo Sport's advertising message is fully centred upon the concept of 'foreign product', namely on the North-American origin of the perfume. All of the pictorial elements point to that origin: the United States flag on the perfume bottle and on the young woman's vest, which also displays the familiar abbreviation of the country's name, and the typographical features, namely the colours of the lettering, which are the same as the colours in the American flag. Even the model corresponds to a stereotypical image of the American woman. The language emerges as a natural extension of the pictorial elements, completing this all-American scenery – 'The new women's fitness fragrance by Ralph Lauren' – and contributing to the image of the young American sportswoman.

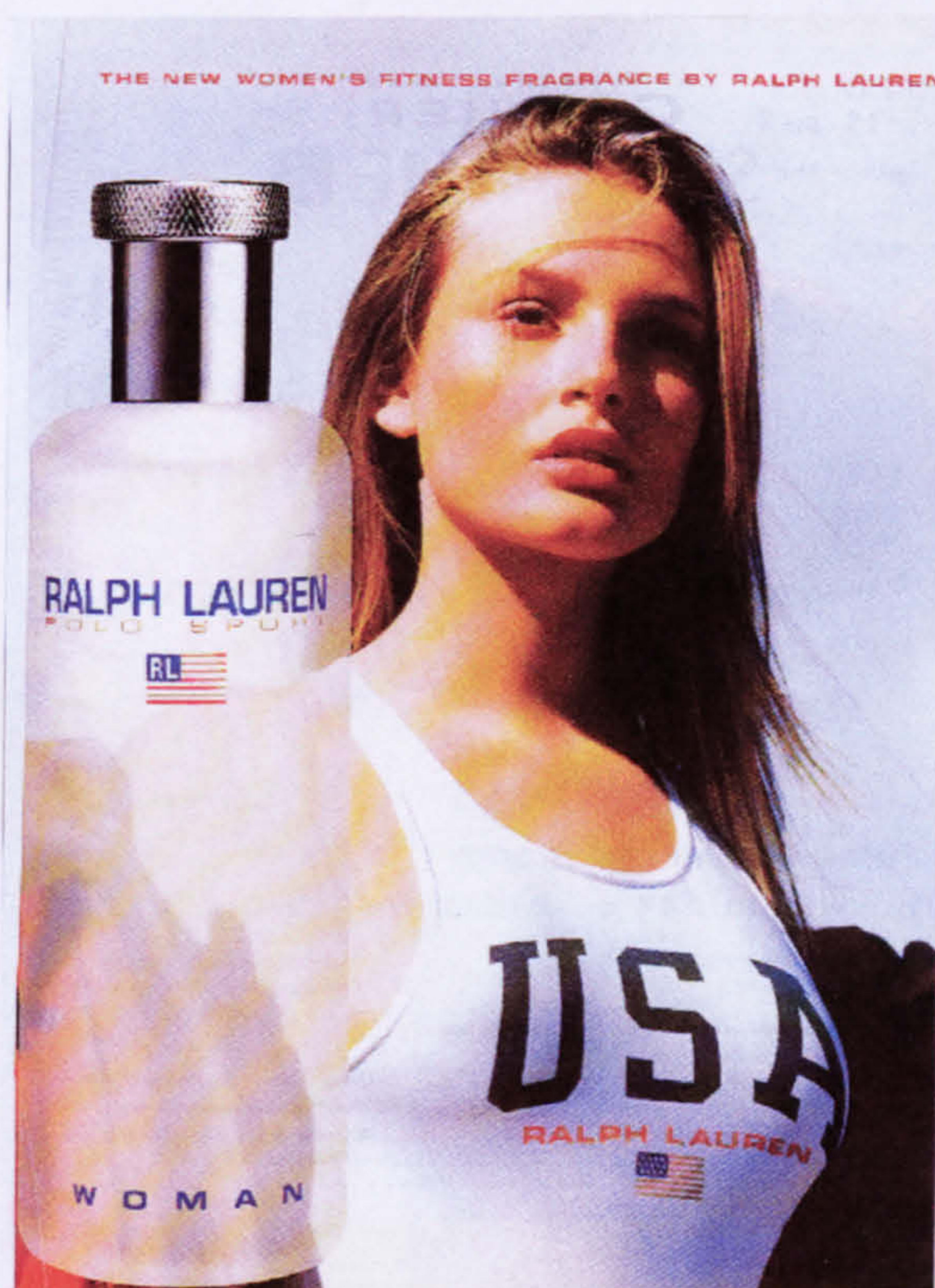


Figure 18 – Ralph Lauren Polo Sport

Antagonism or even resentment by the Portuguese audience towards the Americanism in the Polo Sport image does not seem to be expected, as this advert has been used for

some time, and no change has been made to the advertising concept so far. Far from anticipating opposition to this image, advertisers seem to rely on the American image to evoke positive values for the Portuguese audience, who seem to be expected to understand the headline in English. After all, prospective consumers of this sports fragrance are likely to be familiar with the terminology adopted. ‘Fitness’ and ‘sport’ are commonly used in Portuguese sports centres’ names, whereas ‘fragrance’ bears, as we have already noted, orthographic resemblance and phonetic resemblance to ‘fragrância’, in the target language. Even if the word ‘women’ were not comprehensible, which is very unlikely, the picture would clarify this point.



Figure 19 – Elizabeth Arden Fifth Avenue

Elizabeth Arden 5th Avenue

The advertising concept of this advert is similar to the previous one in that it explores the country-of-origin effect, which is also expressed through the verbal elements,

including the perfume name. There has been a shift in the target audience, as both the visual and the linguistic components point to a sophisticated upper-class woman: the model displayed is also a young woman,¹⁸ though the way she is dressed suggests an elegant classic female of high social status, emphasised by the verbal message, particularly the word 'classic', whatever is meant by this term. What may emerge as unusual is that the advert overtly associates the fragrance with the American (classic) woman, which may lead us to question how a fragrance that invites an identification with the projected image may appeal to women from different countries and cultures. However, an analysis of this advert, and of the former one, seems to reveal that projecting an American image is believed to suggest positive values, namely trendiness and universality.

Regardless of the actual success of this appeal, of which there is no actual data, it is important to emphasise that these adverts demonstrate the advertisers' assumption that the American image sells across the world, a view that gains consistency if we take into account that these adverts were also used in British campaigns. Moreover, if we compare the approach of this advert by Elizabeth Arden and the 1924 advert for the same brand shown above (7.3), we will realise that there has been a major shift in the advertising approach. The 1924 advert clearly capitalises on the traditional concept of the perfume coming from Paris, whereas the more recent advert develops an image of quality of a product that is American.

Moschino Cheap and Chic

Moschino's advert reveals a strong connection between the verbal message – 'Spinach for women' – and the pictorial elements. The iconic message contains a pictorial

¹⁸ The international model Amber Valleta.

metaphor that could be verbalised as ‘woman is Popeye’, complemented by the metaphorical verbal message that implies that the fragrance is ‘spinach for women’. We could expect the audience to be able to understand the analogy suggested by resorting to the pictorial elements alone. However, failure to understand the verbal message would imply a loss of meaning, namely the image of strength and power that is claimed to be provided by the use of this fragrance. In other words, the advertising message suggests a parallel between the character’s (Popeye) source of strength – spinach – and women’s source of strength – the fragrance. The advertising concept is inspired by the image of the Popeye cartoons, as shown by the model’s sailor outfit, by her position, and by the perfume bottle which iconically alludes to the Olive Oyl character. The slogan, as we have seen, completes the image, and, according to Barthes’s model, it has a double function in relation to the pictorial dimension: a function of ‘anchorage’, as it directs the readers’ interpretation of the advert, and of ‘relay’, since the text establishes a relationship of complementarity with the visuals.

Concerning the Portuguese audience’s perception of the visual and verbal clues present in this advert, the referent – the Popeye cartoon – is likely to be recognised since this cartoon has been on television and the cinema, as well as in comic books. More recently, however, it is not so familiar, for younger generations have not been frequently exposed to the Popeye episodes and books, as the peak of this cartoon was in the 1980s. With respect to the wording, we may expect the audience to identify at least the word ‘spinach’ from their contact with the cartoon, as Popeye films, both on TV and in the cinema, used subtitles, which means that some recurrent expressions and terms are bound to be familiar. Subtitling may provide a passive knowledge and/or a sense of familiarity with other languages. This aspect is particularly relevant when we consider the impact of advertising messages in other languages for the Portuguese audience. The

fact that cinema and most foreign television programmes are subtitled makes many terms, especially those in English, familiar to the Portuguese public.¹⁹



Figure 20 – Moschino Cheap and Chic

One of the reasons for including this advert in our discussion is that it is an example of multiple translation approaches. In addition to the present example of non-translation, there is yet another advert which includes a parallel translation. The two adverts appeared in different issues of the same magazine: *Elle*, February 2000 (untranslated) and May 2000 (parallel). It may be argued that the translation was incorporated because advertisers realised the audience needed that information, but there is not enough data to

¹⁹ Films, programmes and songs in English outnumber those in other languages. It is true that more and more children's programmes are dubbed, but that is not yet a generalised practice, and it was definitely not common at all in the 1980s, when Popeye was extensively broadcast.

support this hypothesis. Besides, the translated copy displayed in the advert is hardly noticeable, owing to its reduced type size and position.

Other examples of adverts that have been subject to different approaches reveal that these multiple versions do not follow the same pattern. S. Z. Dupont, for example, has three versions: a translated advert (*Elle*, June 2001), a parallel version (*Máxima*, May 2001) and an untranslated one (*Elle*, January 1999). For Dior J'Adore there is a parallel version (*Caras*, 18 March 2000), which is barely perceptible, and an untranslated advert, in French (*Elle*, May 2000). Givenchy Hot Couture involves an untranslated advert (*Elle*, November 2000) and a translated advert (*Máxima*, November 2000). These different versions of the same advert constitute another feature of the concept of 'multitext' introduced by Guidère, discussed above. Guidère has not included this feature in that concept most probably because this phenomenon does not occur in French advertising, but in Portuguese advertising it is another factor that contributes to the multiplicity of versions characteristic of advertising texts.

The type of medium, in this case, the type of publication could help explain some of these cases, especially the different versions of Dior and Givenchy, as the parallel and translated versions have been published in national publications, whereas the untranslated adverts have appeared in an international fashion magazine. The publication dates, on the other hand, do not seem to be a determining factor as the examples observed do not display a regular pattern as far as this element is concerned.²⁰

Therefore, given the diversity of possible criteria behind these strategies, what we may elicit from the adverts collected is that there are often different options in the marketing strategies, which seem to be motivated by different factors. It seems possible

²⁰ There have also been two versions of the two adverts for Azzaro (Chrome and Pour Homme): an untranslated version and a translated advert for each of them. We will look at these adverts in a section below, as they provide additional relevant findings, which need a more detailed analysis.

to infer that the decision to incorporate a parallel version or to translate a given advert may result from regulatory pressure. In the case of parallel translations, this argument appears to be plausible, as in most cases, an explanation based on the audience’s need for a more accessible version seems somehow far fetched, once the Portuguese copy is hardly visible. Therefore, if not motivated by regulation, the inclusion of translated copy in such adverts seems to result from an attempt to anticipate potential needs of the audience, rather than to cater for readers’ real needs.

7.4.2 Parallel translations

As we have observed in the previous chapter, parallel translations in perfume advertising correspond to the largest category in the charts. Even though we have found cases in which the translated parallel text is given some prominence, from the examples analysed, we may claim that text is normally very inconspicuous, frequently barely noticeable. The typical example of a parallel translation is one that displays very small typeface and is placed in a difficult reading position (‘landscape’ print orientation). The translation is often very literal, in some cases word-for-word, with an apparent disregard for the translated text’s function and effect. The following examples are representative of some of the characteristics just mentioned.²¹

Versace Versus:	V/S for men and women. The new fragrances. V/S para homens e mulheres. As novas fragrâncias.
Moschino Cheap and Chic:	Spinach for women. Espinafre para mulher. ²²

²¹ We have included a list of parallel perfume adverts in Appendix 2, which may provide an overview of the most common features of these texts.
²² Note that in this case the word-for-word translation has resulted in an unusual collocation, as ‘espinafre’ would normally be pluralised in this context.

There could be several reasons for this type of strategy, some of which also motivate non-translation. First, the wording is not always particularly challenging nor interesting. It is common to find advertisements that only mention easily recognisable clichés:

The new fragrance for women from Gucci. (Gucci)

Le nouveau parfum de Jean Paul Gaultier. (Gaultier Fragile)

Second, in many of these cases, advertisers do not seem to count on the public's attention to the wording, which explains why the translation has not been given much graphic salience. On the contrary, as we have noted, the small typeface size and its location make it barely visible, therefore, rather insignificant in the ad. Moreover, as noted above, there are yet other cases in which words bear some resemblance with the Portuguese, making them easily understood: 'Le féminin absolu' (Dior J'adore), which translates into Portuguese as 'O feminino absoluto', and, '3 eaux de toilette, 3 émotions, 3 instants' (Nina Ricci), translated as '3 eaux de toilette 3 emoções, 3 instantes'. The examples analysed below will highlight some of the aspects discussed, and will introduce further points of analysis, in the case of more atypical adverts.

Laura Biagiotti Sotto Voce

This advert includes one headline in English, 'Nothing is so compelling as a whisper', and a translated Portuguese version, below the headline, 'Nada é tão comprometedor como um sussurro'. In many respects this advert resembles other examples of parallel translations in adverts, but it also presents atypical characteristics, in that the target text is placed in a more visible position, in relatively larger font size. Still, as in the more common examples, the English version dominates and English has been chosen to

advertise a product from another origin, even though the perfume and brand names preserve the Italian character of the fragrance.



Figure 21 – Laura Biagiotti Sotto Voce

At first sight, this may seem unexpected, since Italy and the Italian language, as a result, are more frequently associated with this kind of product, and with fashion, sensuality and romance, and yet, by looking at other advertisements for Italian perfumes, we realise that this strategy is neither new nor uncommon. We have commented on the frequent use of names in other languages, but even at the level of the copy text, there are other examples of Italian designers who use English in their advertisements. Laura Biagiotti has another advert, Roma for women, which employs copy in English – ‘A

touch of eternity’²³ – and Salvatore Ferragamo’s, Armani Get Together and Gucci Envy, are other examples of adverts that draw significantly on the meaning potential provided by different languages. The informational density of textual elements in perfume advertising does not seem to match their (short) length.

The Portuguese parallel translation seems to have been more localised as the visibility of the translation and the less literal copy, relative to other examples, show a greater emphasis on the target text. This may be explained by the fact that the English sentence may not be as easily understandable as the clichés regularly found in other perfume adverts, thus making it necessary for the advertiser/translator to offer the Portuguese audience a target version. Yet the most significant shift, which involves the term ‘comprometedor’ to translate ‘compelling’, introduces a relevant alteration to the meaning, because the Portuguese word covers such ideas as ‘embarrassing’, ‘compromising’, ‘inducing into commitment’, and other meanings related to placing someone in an awkward and/or unwanted position, whereas ‘compelling’ comprehends the idea of forcing, inciting someone to act. Thus, the English advert, suggests that the fragrance will give its user the ability to compel his/her partner to act as desired – it seduces. The Portuguese copy, on the other hand, conveys the idea that the potential user will be able to encourage his/her partner to make a commitment, or that the perfume, like a whisper, will lead to some compromising situation.

Despite differences that result chiefly from shifts in meaning caused by lexical options, which become more visible because they are displayed simultaneously, the Portuguese translation does not seem to jeopardise the campaign, nor to produce any

²³ The Italian version of this advert in www.laurabiagiotti.com/fragrance/sottovoce.htm (05-06-2000) displays other press adverts; some of them are in Italian and others are in English, which leads us to conclude that some have English source texts and others Italian source texts, depending on the advertising approach. It should also be noted that Laura Biagiotti’s site presents an Italian version of the site and an English one, and the latter includes the English versions of the adverts.

significant effect on the advertising concept or on the illocutionary value of the advertising copy. The atmosphere of sensuality and involvement is maintained, and the more negative meanings of ‘comprometedor’ are effaced by the pictorial elements, and by the fact that this is an advertisement, since as we have seen, genre conventions play an important role on the audience’s interpretation of verbal and pictorial features of advertising texts.

Moreover, we may state that the translator would not have much choice but to opt for a different term for there is no single adjective in Portuguese that would translate the meanings provided by ‘compelling’. In addition, there might have been spatial and graphic constraints that restricted the translator’s choices. If we look at the visual similarity between ‘comprometedor’ and ‘compelling’, the way they fit into the sentence and into the overall image, especially in terms of space, and if we consider the additional favourable associations obtained by the use of two foreign languages – English and Italian – we will encounter justification for the translator’s decisions.

Guerlain Champs-Elysées

This advert exploits the ‘made in’ concept to the full, emphasising the French origin and character of the perfume, through the pictorial elements and the verbal ones, namely the perfume name, which represents one of the icons of the French capital. The image depicts a model in the Champs-Elysées, with the Arc du Triomphe behind, and below the perfume bottle with the perfume name, there is the brand name, Guerlain, as well the city of origin, Paris. The ‘country-of-origin’ effect is ensured by these elements, and reinforced by the headline, in French: ‘La vie est plus belle quand on l’écrit soi-même’.



Figure 22 – Guerlain Champs Elysées (English)

The British and the Portuguese adverts are identical, and both contain parallel translations, in the respective languages, an approach that is rare in British perfume advertisements, according to the data collected. The Portuguese parallel translation, ‘A vida tem mais encanto quando é escrita por nós’ is a rather literal translation from the French, although it reveals concern for the effectiveness of the advertising message, visible in the choice of the terms and expressions employed, which are characteristic of linguistic strategies adopted by advertising discourse. A headline such as ‘A vida é mais bela...’ could have been chosen instead, which would result in a more literal translation, perfectly acceptable as far as the Portuguese language is concerned. However, the translator opted for a more familiar phrase, with poetic resonance, which ensures for the slogan a vital element in advertising: memorability. The familiarity of this particular expression derives from a ‘fado’ (traditional type of song), which manages to endow the

product with a nostalgic but positive feeling – the ‘feel good factor’, often associated with familiar expressions (Odber de Baubeta 1995b: 34) – since it lends a home-like atmosphere through an expression rooted in the target culture, based on the lyrics of the ‘fado de Coimbra’ (‘Coimbra tem mais encanto’).²⁴ According to Alexandra Pinto (1997: 119), by drawing on fixed phrases and idioms, from proverbs, song refrains, film titles, among others, advertising retrieves the meanings embedded in these referent systems, and introduces the meanings suggested by the specific advertising texts, transforming the latter into dense signifying structures.

The idea transmitted by the French headline is nonetheless maintained: life is better if we are in control, if we command our fate, and do not let anyone else plan (write) it for us. The typographical features, namely the handwriting typeface, contribute to the concept developed, as they suggest a more personal style. We have mentioned the role played by typographical characteristics in advertising in various moments of our study, and Williamson, in her semiotic study of advertising, also discusses the use of calligraphy by this discourse, explaining that this element is often used in advertising to convey meaning in itself, not through the words, but through their style, functioning itself as a sign (1978: 86 and 91-95).

The advert involves an analogy between the writing of a novel and the making of one’s fate. So there is the implied idea that in order to enjoy life, people should be the authors of their own novel, not mere characters. It is somehow paradoxical that an invitation to self-determination is conveyed by a message that implies that the addressee acts in a pre-determined way, so as to lead to the purchase of the product.

²⁴ This song belongs to a sub-type of ‘fado’, called ‘Fado de Coimbra’, which was born in the city it was named after, and is connected with the academic world, since it is usually performed by present and former university students. It seems relevant to mention that the ‘fado’ in question is connected with the moment of saying ‘goodbye’ to the city, and therefore, like most songs of this type, it evokes some sadness. However, in advertising discourse, the reading suggested is normally a favourable one, and, as in the choice of lexical choices in general, the favourable connotations are always emphasised.

The English translation – ‘Life is best played without a script’ – introduces some changes to the advertising concept or idea conveyed by the French headline. It introduces the domain of theatre or cinema, through the words ‘script’ and ‘played’, while it manages to maintain the concept of handwriting as opposed to print. The audience finds itself on stage, where they are the actors. The reader is led into the Shakespearean world, as the headline recalls the metaphor of men and women being the actors in the world’s stage, but it also invites them to reject any control, or any pre-ordained plan, any script, hence preserving the concept of self-determination and subsequent rewarding life, developed in the French text. However, as the English copy does not include the discursive first person – ‘soi-même’, in the French text, and ‘por nós’ in the Portuguese one – it gives more emphasis to the idea of total absence of planning, either by someone else or by oneself.

Lancôme Miracle

In addition to other relevant aspects for translation, the advert for Lancôme has been the object of detailed analysis because it poses problems concerning the forms of address. The English headline – ‘You make it happen’ – addresses the reader directly through the pronoun ‘you’, which, as the translation into Portuguese is relatively literal, implies an immediate decision concerning the form of address: the second person, ‘tu’, or the more formal forms with third person concord. The advertising approach does not necessarily suggest a very young audience. Although the youth is not excluded, neither the model – Uma Thurman – nor the overall style, which is very traditional, point specifically to that generation. Therefore, the form of address chosen – ‘Faça-o acontecer’ – seems to conform to the readers’ expectations.

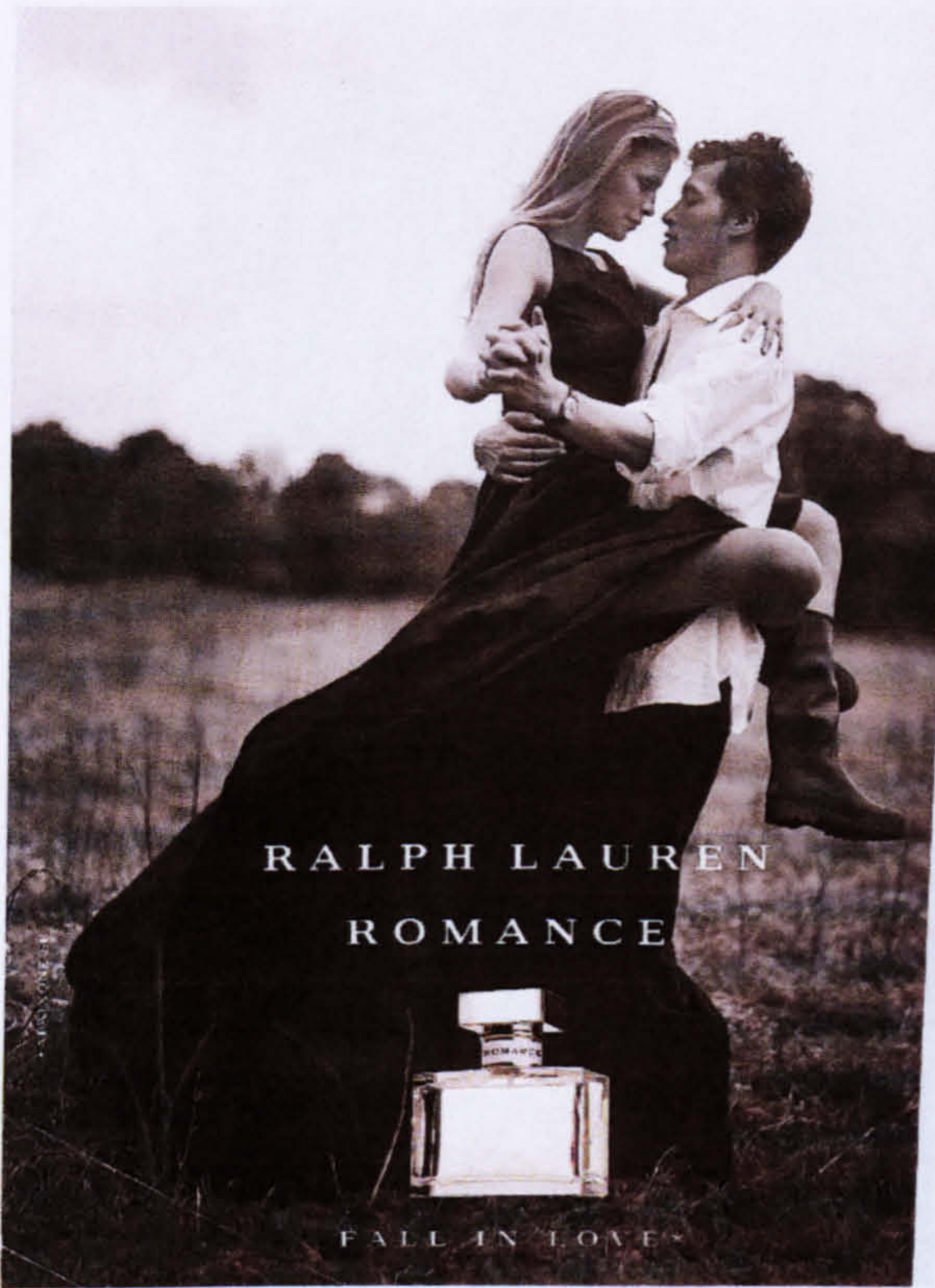


Figure 23 - Ralph Lauren Romance



Figure 24 - Lancôme Miracle

There are yet other aspects that need to be analysed: 'it' in the English headline remains vaguer as it is part of a common expression, and it can refer to the 'miracle', or to the audience's individual wishes and desires. The Portuguese headline, on the other hand, depends on the association between '-o' and the perfume name, 'miracle', which will only take place if the audience recognises and understands that word ('milagre' is the Portuguese term). In other words, if the reader fails to establish a connection between the object pronoun and 'miracle', the sentence becomes meaningless and odd, thwarting the effectiveness of the advertising message. The pronoun in question reflects a singular and masculine object, so the range of possibilities is very restricted in the context of the advert; if not associated with the 'miracle', it will be difficult for the reader to make sense of it.

These decisions have resulted mostly from the initial option for using an imperative sentence, a directive, instead of a declarative, as in the English text. It is possible to infer the reason that led the translator to make this choice: in order to use a declarative (s)he would have had to use ‘você’. Even though the forms related to this pronoun are extremely common, there are some reservations regarding the politeness of the use of the word ‘você’ itself. Thus, by choosing an imperative, the translator has avoided this intricate decision, which does not mean that we regard this translation as a very successful one, rather, it seems that the illocutionary force present in the English is not achieved, and hence it seems to lose efficacy in terms of the advertising effect. This discussion would be less relevant, should this be an ordinary case of parallel translation. However, the translated text is given visual salience in this advert: instead of the usual left bottom-top position and the tiny (hardly noticeable) typeface, it is on the right and in larger typeface. Moreover, this translation is also used in the TV commercial, as a subtitle of the spoken text in English, which adds to its visibility.²⁵

Problems caused by the translation of forms of address are, as we have remarked in Section 5.4, common in the translation involving these two languages, and the advert for Ralph Lauren Romance corroborates this view. The parallel translation – ‘Apaixone-se’ – has pragmatic implications which are not present in the English headline (‘Fall in Love’), as the third person personal reflexive pronoun (corresponding to ‘você’ or any of the other more formal forms), makes the Portuguese advert more restrictive: it may be aimed at a less young audience, although the picture does not indicate that, or it may carry social connotations, as these forms are employed among higher classes, or it may simply create distance, through the use of a more formal pattern, or marker of politeness. This is one of the pragmatic-linguistic aspects of the Portuguese language

²⁵ Broadcast at SicGold channel on 28 April 2002.

with cultural implications with which advertisers/translators have to deal. In the English text, the addressees are not linguistically marked, nor restricted, and therefore the advertising appeal remains vaguer, and more open, to the advertiser’s advantage.

Another issue raised by the analysis of the Lancôme advert concerns the languages employed. Lancôme is a French brand, and the headline used to advertise this product in Portugal is in English, a fact that seems to reveal the increased importance this language has acquired in international advertising. A comparison of the Portuguese advert with advertisements in other languages will demonstrate that, as we have observed in other cases, there have probably been two source versions, one in English, and another one in French. Interestingly, the Spanish and Argentinean versions differ, and the former reflects more adherence to the source text than the latter. The Mexican advert also constitutes a relevant example, since it has combined both concepts.²⁶

You make it happen. (UK)	Un nouveau jour vous appartient. (France)
Faça-o acontecer. (Portugal)	L'alba de un nuevo giorno. (Italy)
Tu lo haces posible. (Spain)	
Esta en tus manos. (Argentina)	
El nuevo dia te pertenece – Tú lo haces possible. (Mexico)	

The corpus includes several other advertisements that contain parallel translations but which are rather literal, thus not providing relevant points for our discussion. There are nonetheless findings that need to be taken into consideration.

First, except for the case considered above (Champs Elysées), this strategy has not been found in other British versions of perfume advertisements. These either display the French version alone – Gaultier Fragile and Eau D’Issey by Issey Miyake – or, more commonly, they present a full translation into English, such as, Christian Dior J’adore,

²⁶ These adverts have been taken from Lancôme web site (for the different countries above), in www.lancome.com, accessed (lastly) on 13-06-2003.

‘The absolute femininity’, and Paco Rabanne Ultraviolet, ‘The New fragrance for women.’ Moreover, the copy in French is normally translated into Portuguese rather literally, whereas English translations of the same advertisements tend to show more concern for the target-text effect and function in the receiving culture, namely for the text’s functional adequacy (Nord, 1997:35), by using phrases or expressions that will not sound like translations to the British audience. Also, literal translations occur more frequently in the case of translations from French into Portuguese. The proximity of this language pair may in part account for this phenomenon. The similarities between these Romance languages at several levels often result in literal or word-for-word translations, though these are not always successful. For example, the parallel translations in the Portuguese adverts for Dior’s J’adore, ‘O feminino absoluto’, or Van Cleef & Arpels Birmane, ‘perfumes de joalheiros’, are not inaccurate from the linguistic point of view, but they would probably be different had they been produced to be used as the sole copy in those advertisements. There are some felicitous examples, too. In these cases the proximity of these languages results in fairly simple literal translations, even when they involve idiomatic expressions. In Nina Ricci Belle de Minuit, the French slogan ‘La nuit tombe. Les garçons aussi’ translates into Portuguese as ‘A noite cai. Os rapazes também’. Here the play on the double meaning contained in the verb ‘tomber’ is easily transferred to the Portuguese ‘cair’, which also covers the semantic meanings implied: becoming dark, in ‘la nuit tombe’ and ‘a noite cai’, and the boys falling for the girl, in ‘les garçons aussi’ and ‘os rapazes também.’

Two other adverts for Nina Ricci L’Air du Temps will help to illustrate more clearly the points just discussed. The image is identical, except for the perfume bottles, as one of the adverts is for the perfume and the other for the eau de toilette. They both use parallel translations, but different source texts. Although they are based on the same

concept, one of the adverts includes a source copy in English (the perfume), and the other includes copy in French (eau de toilette).²⁷ The translated texts are also different:

Love fills the air.	O amor está no ar.
L'amour est dans L'Air du Temps.	O amor está em L'Air du Temps.

The translation from French clearly involved a word-for-word procedure, and therefore misses the wordplay provided by one of the words in the product name, ‘air’, which draws on an expression and at the same time establishes a relationship with the product. The reading provided by the Portuguese advert is more straightforward and lacks the associative value of the expression, though it manages to preserve the association between ‘love’ and the product. The translation from English seems to be a more successful version, in terms of what could be expected from an advertising text. It draws on an expression that has become part of the audience’s shared cultural background, with the favourable implications it has for advertising, in terms of familiarity, attention value and memorability, while managing to establish a connection between the product name and that expression, through the orthographic resemblance between the French and Portuguese words, ‘air’ and ‘ar’.

7.4.3 Mixed-language adverts

We have become so familiar with such terms as ‘eau de toilette’ and ‘eau de cologne’ that we no longer realise that they have been borrowed from another language. Given the recurrent use of these expressions in perfumery and fashion discourses, they have not been considered as relevant for the discussion of mixed-language adverts. Above,

²⁷ Actual size copies of the adverts have been included in Appendix 1 (Figures 20 and 21) for reproduction reasons. The lightness of the typographical elements as well as the reduced contrast has resulted in a very poor quality small size picture. Moreover, including an A4-size picture in the body text would be impracticable in terms of space, and it would disrupt the reading flow.

we have stated that this strategy is not very frequent in perfume advertising, though it is becoming very common in advertising for other products and in other discourses. Nevertheless, we have included the analysis of perfume mixed-language adverts to illustrate this procedure and to look into other aspects that will be useful for the discussion of foreignness in advertising.

Valentino Very Valentino

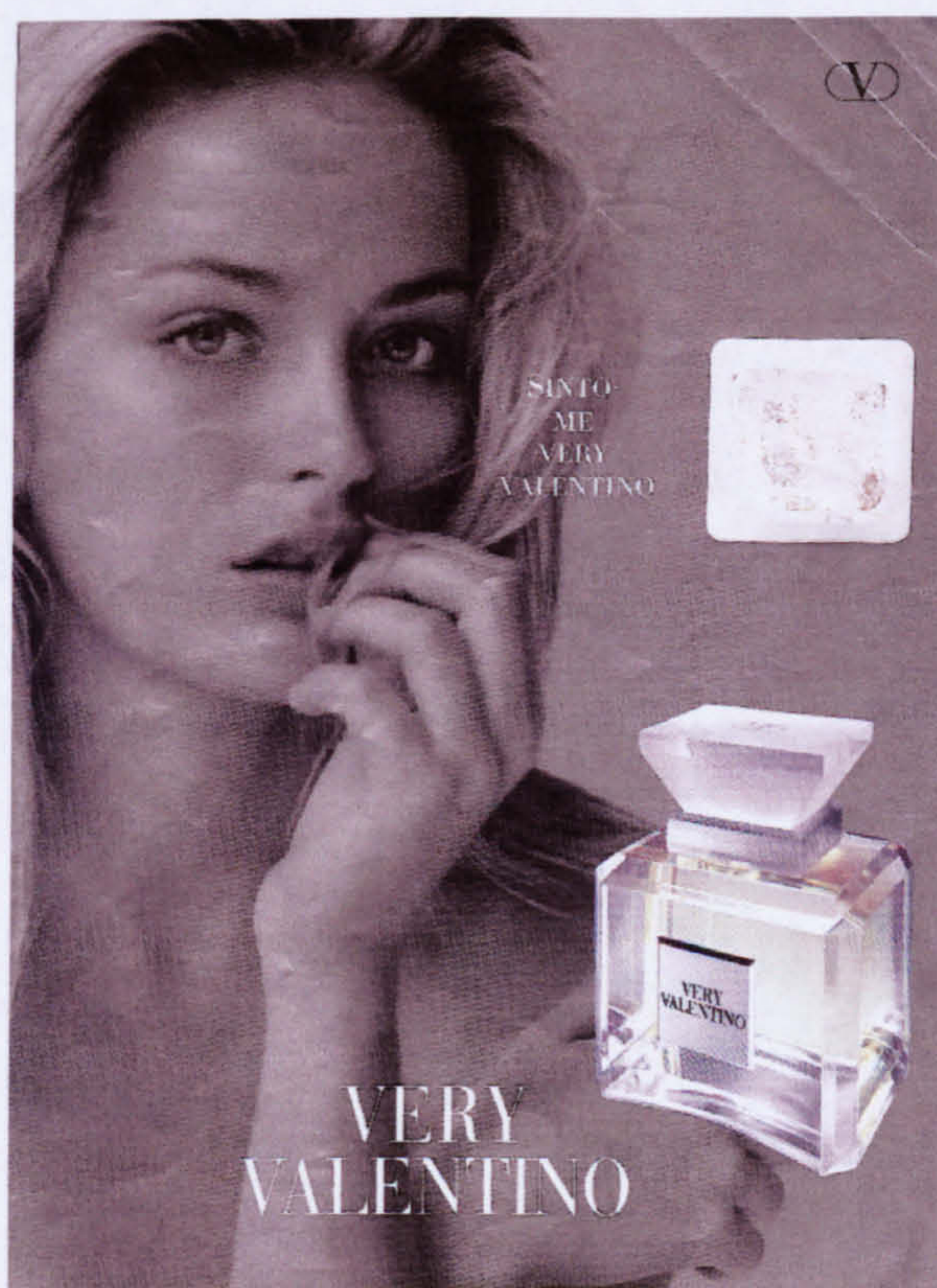


Figure 25 – Very Valentino

It seems adequate to include Very Valentino in this section for it makes use of two languages in its headline: 'Sinto-me Very Valentino'. One of the first impressions is that it could have been fully translated into Portuguese. But a more careful analysis will show that there could have been several reasons for the translator's option. First, Very is part of the perfume name, so translating it would require major changes to the copy of

the advertisement. Second, it enables the Portuguese version to keep the effects of the English copy, adding a few of its own.

Thus, like the English version, ‘I’m feeling Very Valentino’, it maintains the Italian aura through the designer’s and perfume name – Valentino – and all the meanings and associations wrapped in it. On the one hand, it keeps the image of this brand, as a symbol of *haute couture*, fashion, and sensuality. Like all prestigious brands, it has developed a certain image and style, which are in turn transferred to its products. The implied suggestion is that, by acquiring the fragrance, the reader will feel very Valentino, which implies the sense of belonging to the group of people who identify with this brand. On the other hand, this name evokes Rudolph Valentino and all the underlying associations: attraction, sensuality, love and romance. Even though younger generations may not have been in contact with films of the silent era, the image of Rudolph Valentino has become a symbol of seduction and romantic love, which has outlived his works. This name is also reminiscent of St. Valentine, associated with love and romance. St. Valentine is not a tradition in Portugal, but it has acquired significance in recent years, as its celebration has become a widespread practice, especially among young people. This is probably one of the consequences of the media culture and of consumerism, in which commercial purposes set the trends.

The Portuguese advert maintains the play on the word ‘very’, which can be read as an adverb and as a proper noun (as part of the product name) while at the same time, ensuring for the intended international character, expressed by the use of English in the headline and in the product name. In addition, the alliterative effect of ‘Very Valentino’ is preserved, which can be particularly important in this case. The ‘V’ sound and visual effect correspond to the designer’s and brand’s symbol and logotype. Moreover, the additional effect provided by the Portuguese version, a certain effect of strangeness and

originality, created by the use of two languages together, contributes to improving the text's effectiveness by increasing the advert's attention value.

Harley-Davidson Destiny

This is one of the many examples of brand diversification. It shows the importance of creating a brand image that goes beyond the physical reality of its products, thus making it possible for this brand to venture into new areas of business. What makes it possible for a motorbike maker to think about developing a perfume line is its brand image concept, and clearly not some kind of connection between these two products. The values associated with Harley-Davidson, a certain revivalism of the spirit of adventure and youthfulness, evocative of the American style, have acquired world-wide recognition, and now Harley-Davidson is connected not only with motorbikes, and motor accessories, but also with a wide range of merchandise, including clothes, perfumes, and other fashion accessories.²⁸

Besides the apparently unusual combination of the two products, the Portuguese advertisement also combines several languages and different translation approaches. The headline is in English, and a Portuguese parallel translation has been included to explain it, though quite unsurprisingly in a less visible location, and in reduced typeface. There is a caption below each perfume bottle - 'Man' and 'Woman' - which are not covered by this translation. Albeit short, the copy is in Portuguese - 'Os novos perfumes assinados', a text that points to a signature name. Finally, just below the perfume name, is the French 'Eau de Toilette'. What contributes to the hybrid character of this advertisement is precisely the co-existence of different languages and strategies.

²⁸ It may prove useful to look at the web site of a Portuguese Harley-Davidson dealer (Figure 22 in Appendix 1), whose advertising text refers to Harley-Davidson as a myth and a cult, and promotes the shop as a place that manages to transmit the true American spirit of the 'American style' (in www.virtualoja.com/hdl/ficbase/apresentacao.asp).

The receptivity and ability of the Portuguese audience to deal with multilingual advertisements is taken for granted, making the inclusion of the parallel translation seem unexpected or, rather, misplaced.

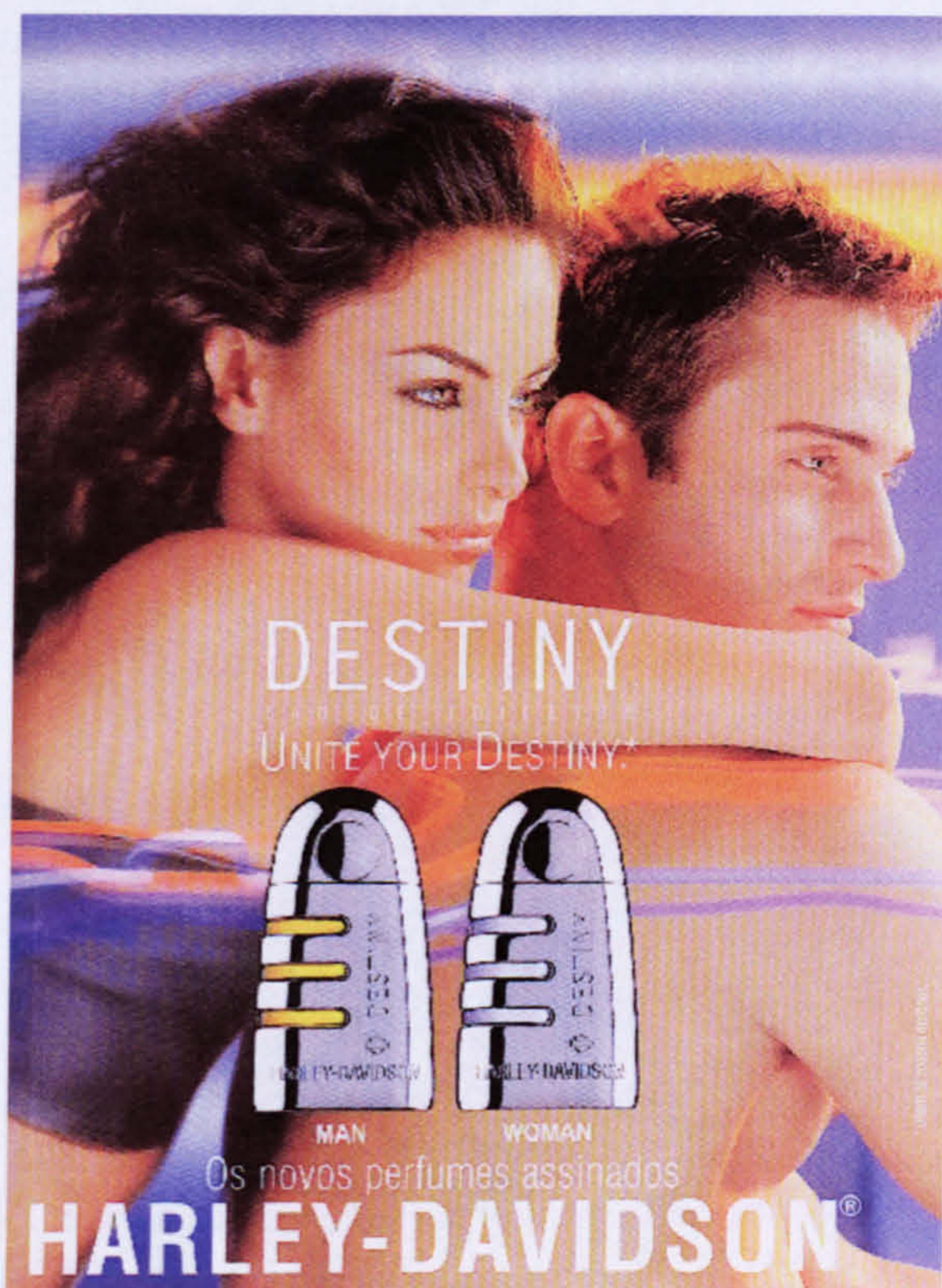


Figure 26 – Harley-Davidson Destiny

7.4.4 Translated advertisements

Although, for the reasons pointed up in Chapter 6, the real number of translated perfume adverts is almost certainly greater than indicated in Charts A and C, we should not neglect the fact that, in the area of fragrance advertising, there are other prominent categories, with identical or approximate representation, which means that advertisers rely largely on other languages to advertise fragrances in Portugal. Still, there is a significant number of brands that opt for presenting a translated version, despite normally maintaining the advertising concept and the visuals.

Apparently there does not seem to be some feature or criterion common to the brands or to the advertisements that use translated versions, except perhaps that they are long-established brands in the Portuguese market. We may therefore elicit that they do not need to emphasise the brand origin or the product's international character, as they can count on audience awareness concerning the brand image and prestige. On the other hand, translation approaches seem mostly related to the company's global marketing strategy, namely the option between standardised or localised advertising approaches.²⁹



Figure 27 - Azzaro Pour Homme (first series)

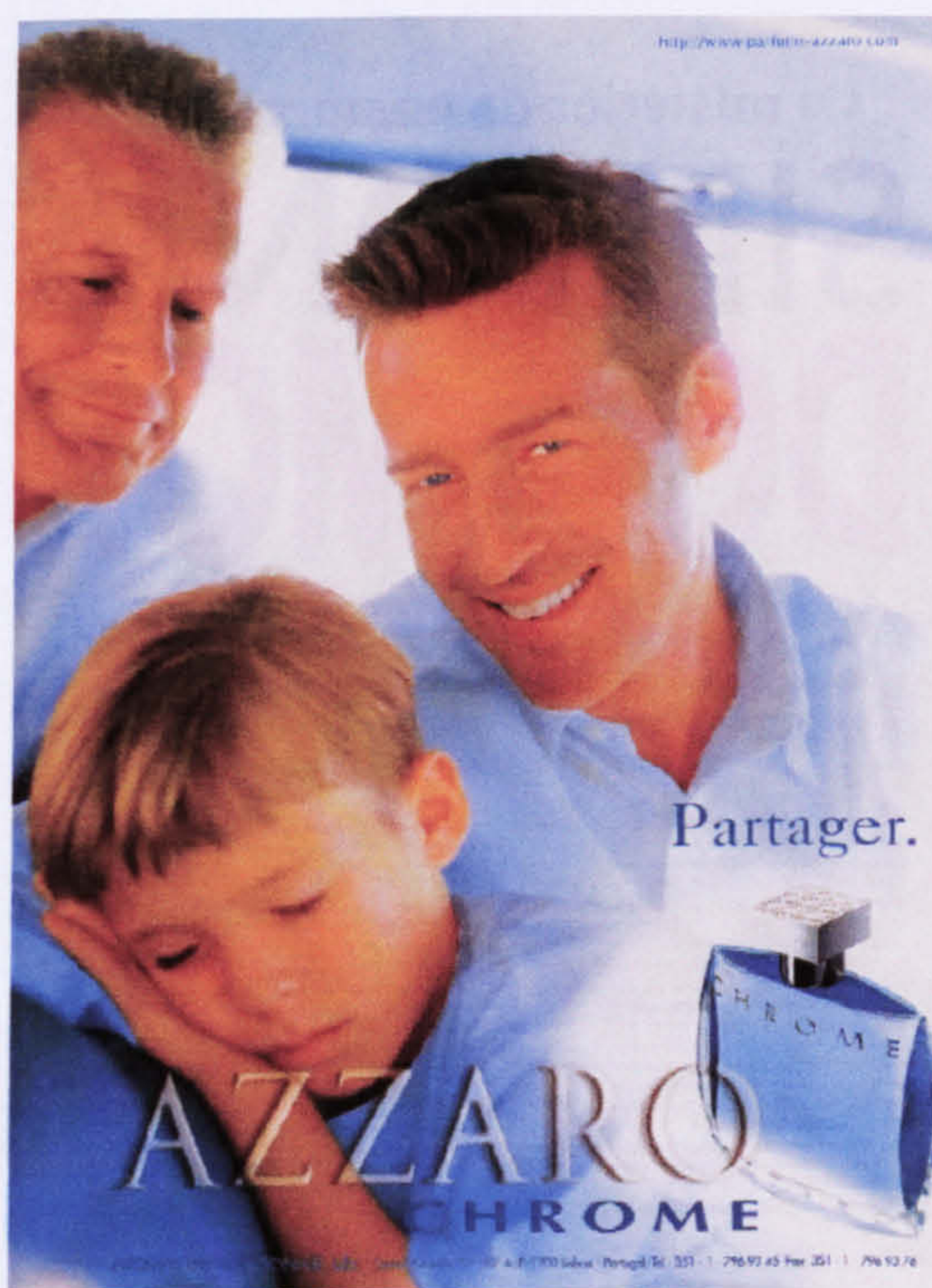


Figure 28 - Azzaro Chrome (first series)

²⁹ From the advertisements collected, it is possible to infer that there is generally a coherent strategy on the part of the brands that resort to this or to other approaches. In other words, and except for those cases in which there are multiple versions, fully translated perfume advertisements usually belong to brands that adopt this strategy for their whole range of perfumes, or for the most part, such as Cacharel. This is also true of the perfumiers that prefer other approaches, such as Laura Biagiotti's or Bulgari's preference for launching campaigns in English, or Nina Ricci's recurrent use of French in the advertising campaigns and in product names. The Portuguese campaigns of these designers are normally supported by parallel translations.

Azzaro Chrome and Azzaro Pour Homme

The approach adopted to advertise these two fragrances in Portugal has had two different stages, including different translation strategies and images. The first used the French versions, thus belonging to the category of untranslated advertisements. The classic Azzaro (Figure 27) showed a young couple, in an atmosphere of seduction. Azzaro Chrome (figure 28) displayed a picture of two men and a young boy, evoking the image of three family generations – the child, the father and the grandfather – in joyful harmony. The approach was similar to those discussed above, highlighting the product's origin through the brand's name and the copy, with a strong emphasis on the pictures, which alone accounted for the meanings implied. In the second stage, however, the French versions were replaced by Portuguese translations, with an additional change to Chrome's picture. The basic idea has been maintained – the three generations – but the models have been substituted. There is still a young boy, of about the same age as the previous one, but the adult models have been replaced by older ones. They are also closer to each other, emphasising the bond between them. The brand's information on the advertising campaign (see Table 3), reveals that this has not been a change meant to tailor the advertisement to a local market, but a basic alteration to the source advertisement, or to the campaign.³⁰ Chrome is addressed to the mature man, whose image is best conveyed by the grey-haired model, and the older man's white hair and visibly wrinkled face. Moreover, the middle-aged man's blue eyes are more outstanding, emphasising the bluish image, inspired by Loris Azzaro's blue eyes.

Regarding the copy in the advertisements, it consists of only one verb: 'Séduire' in Azzaro Pour Homme, and 'Partager' in Chrome. They have not offered much difficulty to translation, as the literal translation indicates – 'Seduzir' and 'Partilhar',

³⁰ Azzaro's web site offers useful information on the concept and structure of both their perfumes and advertising campaigns: www.parfums-azzaro.com (11-03-2000). See Figure 23 in Appendix 1.

respectively – but the verb ‘partager’ in particular may have probably required translation for the Portuguese audience. The message conveyed by ‘partager’ – sharing experience and affection with the young, the sense of security and confidence acquired with maturity, and the bond uniting generations – might have not been obvious in the first series of untranslated advertisements, as the verb may not have been easily understood.



Complicity...
Chrome has its source in the blue eyes of Loris Azzaro.

The peaceful, tender look he bestows on his grandson. A fragrance of sharing, where the designer becomes the privileges ally of the child, where three generations of men become one.
An authentic vision of man and his infinite tenderness.

The 3 ages of man, according to Chrome.
Man evolves and his mind makes him ever more attentive to those around him. He shares a real unaffected affinity, He is both child and mature man, he is stability and complicity,
He is the contemporary man in perpetual motion, evolving in a world of gentle fragrance and transparent purity. He is balance.

Key words: masculinity, naturalness, honesty, authenticity, complicity, tenderness.

Figure 29 – Azzaro Chrome (second series)

Table 3 – Extract from Azzaro’s site

The English versions of these adverts, ‘seduction’ (Azzaro Pour Homme), and ‘Complicity’ (Azzaro Chrome), involve a morphological shift, from verb to noun. In relation to the potential source text, in French, this procedure is included in what Chesterman regards as a syntactical strategy, namely ‘transposition’, a term the author has borrowed from Vinay and Darbelnet (Chesterman, 1997: 95). In the first advert,

there is no other significant change, but in the advert for Chrome there is a considerable shift in meaning, hence involving semantic strategies. 'Complicity', in the English advert for Chrome, maintains the idea of a strong bond uniting the three generations, based on their shared experience. It can nonetheless introduce a new set of ideas, namely the more negative ones associated with that word.³¹ Yet the remaining elements of the advertisement, in addition to the conventions inherent to the advertising discourse, point to the more favourable meanings.

We can only try to infer the reasons that motivated the translator's options, but the brand's advertising information (Table 3) can also prove useful to analyse this case, since we may see that 'complicity' is among the key words of the campaign, the main concepts to be transmitted. As 'share' (noun) bears strong business associations, and 'sharing' is derived from a verbal form, 'complicity' provided an option with the desired advertising effect. In possession of the right information, the advertising translator may solve many language problems such as this one. In fact, such details are supposedly part of the advertising brief, and of a translation brief, as advocated by functionalists, as they are essential for the translator to provide the best service.

Internet advertising often provides more information on a brand's products and campaigns, which was formerly only available to those involved in the campaign. This kind of promotional information introduces a more descriptive approach to perfume advertising. There seems to be an intention to make the advertising appeal look more rational, by trying to describe the scents, namely the olfactory structure and fragrance properties, investing the advertising message with a more scientific character.

³¹ It is normally the less favourable meaning of this word which is first considered in dictionaries, as for example, '1. the being an accomplice; partnership in an evil action' (*The Oxford English Dictionary*, 1998), or 'the act of taking part with another person in some wrongful action, esp. a crime' (*Longman Dictionary of Contemporary English*, 1978).

Cacharel Anais Anais

Unlike many Portuguese translations of French perfume advertisements, Anais Anais was the object of a more localised approach as far as the verbal language is concerned, as we may verify by comparing the different translations in four languages³²:

Un Jour la tendresse s'étendra sur le monde. (French)

Um dia a ternura vai abraçar o mundo. (Portuguese)

One day tenderness will move the world. (English)

Un día la ternura moverá el mundo. (Spanish)



ONE DAY TENDERNESS
WILL MOVE THE WORLD
(cacharel)

Figure 30 – Anais Anais (English)



UM DIA A TERNURA VAI ABRAÇAR O MUNDO
(cacharel)

Figure 31 – Anais Anais (double-page)³³

³² The French and the Spanish versions were taken from the Cacharel web site –www.cacharel.com (06-06-2000).

³³ As in the case of most figures in this study, the dimensions of this advert have been reduced, although in this case we have not preserved the original proportions, since the Anais Anais advert was in double page and horizontally (landscape) oriented, which would interfere with the formatting of the remaining figures. Moreover, re-dimensioning has not resulted in any significant alteration to the visual or verbal content of the advert, and it seems to have facilitated reading, while, at the same time including all relevant aspects of the advert.

Differences between the various versions are mostly connected with semantic strategies, especially with the choice of the verbs and verb forms, which introduce more or less significant alterations to meanings of the advertising message. The French verb – ‘s’étendra’ – conveys the idea of tenderness spreading and covering the whole world. The Portuguese ‘vai abraçar’ is a felicitous combination with the noun ‘ternura’ (tenderness) since the verb itself implies showing affection. Readers get the image of huge arms tenderly stretching out to embrace the world, to envelop it. The English translation – ‘will move’ – introduces a new shift to the source copy. It succeeds in giving the headline a double meaning: tenderness will cause the world to change, transmitting the idea that the world will be guided by tenderness, and it will touch the world’s heart. It is a strong image made possible by the translator’s choice of a semantically loaded term. The Spanish version is closer to the British one, as it also implies that tenderness will cause the world to change, though it does not include the emotion-evoking sense included in the English ‘move’.

The image, as usual, is the same in all advertisements, representing the tenderness referred to by the copy. The softness implied by the light pinkish tones is combined with the picture of the young model gently blowing the scent, spreading it around the world. Though this imagery is closely connected with the French headline, none of the translations seems to have altered the basic concept: the strength of a delicate feeling which exists in the fragrance – tenderness – to exert its positive influence upon the world.

With regard to the verb form, only the Portuguese version involves a different type of conjugation. Though it expresses the future, as in all the other versions, the periphrastic form – ‘ir’ (present) + ‘abraçar’ (infinitive) – suggests determination and

immediacy of an action, which may be a little paradoxical considering that the time expression indicates indeterminacy: 'Um dia' (One day). Yet it is understandable that the translator avoided the future simple, 'abraçará', since it is not so commonly used in current language, and it would sound considerably formal and far-fetched, possibly with unfavourable effects for the advertising message.³⁴ Besides, in addition to the meanings just mentioned, the future form employed also expresses certainty in relation to a future event, which is a positive value as far as the advertising appeal is concerned. We may nonetheless speculate that using a periphrastic form with the auxiliary verb in the future ('irá abraçar') would project the action into a further future, and probably preserve the indeterminacy suggested by the time expression, 'Um dia'. On the other hand, the form adopted is so familiar that it is rather unlikely the audience will give it enough attention to notice the subtle incoherence.

There are several other translated advertisements in our corpus, most from French, which present rather literal translations that do not involve relevant translation problems. Yet they do raise important points for discussion if we compare the British and Portuguese versions, in terms of translation choices and procedures. One of the most salient aspects, which was addressed in our discussion of parallel translations, concerns the literalness of the Portuguese translation approach, as opposed to the more target-oriented British translations. The Portuguese versions usually denote a visible degree of faithfulness in relation to the source-language text, which is reflected in both the linguistic choices and in the translation categories. The latter can be easily confirmed by the number of parallel translations, in which the reduced visibility of the target-language text, and its consequently more insignificant role in the advertisement,

³⁴ With regard to the use of Portuguese future forms, simple and periphrastic, see Cunha and Lindley Cintra (1984: 391, 457-459).

contrasts with the prominent role played by the foreign-language copy. As far as linguistic choices are concerned, both the semantic and syntactic strategies reveal that the source structures are mostly preserved, often excessively, resulting many times in texts that do not really function as advertising messages, but as explanations (when visible enough to be read) of the advertising message in another language.

There are examples of translations in perfume adverts that clearly reveal interference, an issue that will be revisited below, but on which we will briefly comment to make our point. The advert for Paco Rabanne Ultraviolet, 'O novo perfume feminino', is a direct word-for-word translation from the French copy – 'Le nouveau parfum féminin'. We may speculate that if this advert had originally been written in Portuguese, the text would most probably have read something like 'O novo perfume de/para mulher/senhora'. Although the Portuguese translated version of this advert is grammatically correct at all levels, and perfectly intelligible, it seems an unlikely utterance, corresponding to one of the types of 'deviation' discussed by Palma Zlateva, namely cases in which 'the utterance is acceptable, but nobody would make it' (1990: 36). However, the translation in question does not really obstruct communication, rather it may affect its effectiveness.

This type of interference, caused by an adherence to the source-text features, privileging adequacy (Toury), becomes evident in the choice of the terms 'perfume' and 'fragrância' in Portuguese advertising. The former is normally used in translations from French, which normally include the word 'parfum', whereas the latter has only occurred in translations from English, which normally use the term 'fragrance'. Both of the Portuguese terms are used to refer to the substance in question, and to a pleasant quality of smell, however, 'perfume' is the word employed to talk about a product (an industrialised product). Therefore, in the majority of the cases, the latter term would be

used in Portuguese, whereas ‘fragrância’, would probably be used when describing the aroma exhaled by the product.³⁵

Except for the Escada Sentiment advert – ‘The new perfume for Escada’ – there is no evidence of the use of the word ‘perfume’ in the English adverts collected. Some UK adverts include the term in French, ‘parfum’, particularly in untranslated adverts, such as ‘Le parfum pur d’Issey Miyake’, or in translated adverts, which use the word ‘parfum’, often as part of the name: ‘L’eau de parfum. A new Allure’ (Chanel Allure), ‘Parfums Monsoon. Refresh the senses’ (Monsoon Eau). ‘Fragrance’ is thus the habitual term in English advertising. As we have noted above, there are a series of features associated with discourse types, and these features include not only structural elements, but also vocabulary preferences.³⁶ The favourable connotations possessed by this term are enough to explain its frequent use in advertising texts. Therefore, the term ‘perfume’ seems to have become more common in the commercial context – to buy a perfume bottle – whereas fragrance has been adopted by advertising.

The alternation between ‘fragrância’ and ‘perfume’ in Portuguese adverts reveals a source-oriented approach, quite unexpected in these texts, in which the effect and goal of the target text would be expected to have priority. This does not mean that this happens in all international adverts used in Portugal, nor does it mean this may have risked the global advertising effect. However, it does seem to indicate that there is not yet a defined strategy as far as the translation of perfume advertisements is concerned, which, to a certain extent may be due to the already mentioned reliance on pictorial

³⁵ According to *Lello Universal: Dicionário Enciclopédico Luso-Brasileiro* (1973), ‘fragrância’ is defined as ‘cheiro suave; aroma delicado: *a fragrância das flores*’, and ‘perfume’ as ‘cheiro agradável exalado como fumo ou vapor, de uma substância aromática: *o perfume das rosas*’. Composição industrial que exala esse cheiro: vender perfumes’.

³⁶ In his book on advertising English, mentioned in several sections of the present study, Leech discusses not only discursive features relative to recurrent structures and registers, but also to vocabulary, namely the frequency of occurrence of certain verbs, adjectives and nouns, drawing attention to advertisers’ terminological preferences (1966: 151-155).

elements. On the other hand, the lack of a tradition in perfume making and subsequent scarcity of Portuguese-designed advertisements – of a Portuguese perfume advertising repertoire – may also result in some indeterminacy as far as terminology is concerned, for existing conventions normally concern only translated texts, while original Portuguese texts of this type are likely to be insufficient to serve as reference. People in general, including advertisers, have become accustomed to the idea of accepting perfumes as imported products, with the accompanying borrowed terminology.

7.5 Foreignness in Perfume Advertising

In an article about the technique and art of selling perfume, Le Norcy (1988) discusses the complexity involved in this activity, owing to the already mentioned impoverished olfactory vocabulary and the intangible nature of the product's properties. As a result, perfume characterisation lies on symbolic attributes and values, namely status, seduction and power, in which all elements contribute to construct the image, from the shape and colour of the package, to the design of the bottle (1988: 220). This article also evidences the author's perception of the cultural implications involved in the 'art' of selling perfumes to customers from other countries (1988: 223):

In Italy, for example, smelling 'nice' is part of the way of life. Italian women attach importance to appearance, an image of quality and have a liking for brand names evoking France. Consequently, selling a Nina Ricci perfume should be relatively easy in Italy, yet it often sounds too Italian.

Even though this article refers to the techniques for assisting customers in a shop, the aspects discussed may also be relevant to cross-cultural perfume advertising, which has somehow replaced this art, by trying to guide consumers in the current panoply of brands available to them. Advertisers are fully aware of the lack of objectivity in

perfume description, but they are only too happy to work in a world of infinite possibilities, which, according to Le Norcy is the world of emotions, sensations and aesthetics (1988: 220). Moreover, Le Norcy's statement also points to the value of language in the construction of the perfume image, a subject that is of special significance for the discussion carried out in this section.

The above analysis has shown that perfume advertising is eminently standardised and that, according to Mueller's description of products suitable for this strategy (Chapter 2), perfumes are especially amenable to internationalisation via standardised approaches. They target similar audiences in different countries, can be promoted through image campaigns, and they are often products with nationalistic connotations, as perfume advertising capitalises extensively on the 'made in' concept.

Foreignness is closely linked to the international character of advertising, which explores the non-national character of the products advertised in different countries. Before proceeding to explain the way foreignness is expressed and its implications in terms of translation, it seems important to clarify that 'foreignness', in the present study, does not imply any value judgement, rather it is simply used to refer to what is not national, or features that reflect the presence of elements that point to another country. Foreignness can thus take many forms, and it may be present in various features of verbal elements and non-verbal language. As far as pictorial features are concerned, foreignness is revealed in the following forms:

- a) Depicting a model whose stereotype and/or style (clothes, accessories, among other clues) evoke a certain nationality. As observed by Mueller (1996: 157), 'in some instances specific models are selected because they look "very American" or "very

French”’. Juliette Binoche, in the advert for Lancôme Poème, or the model in the advert for Elizabeth Arden Fifth Avenue are examples of this strategy.

- b) The picture’s background, the settings and props may also stress foreignness,³⁷ often reflecting the ‘made in’ concept. The adverts for Guerlain Champs-Élysées, Arden Fifth Avenue and Tommy Hilfiger Athletics are representative of a strong focus on the product’s foreign origin and status expressed by visual clues.

In respect to verbal elements, foreignness is expressed in a number of ways, from the content of the text and words employed, to their form and style. Below, we have included the most common forms of expressing foreignness through verbal clues:

- c) Using the full copy in another language, particularly in untranslated advertisements, or in parallel translations.
- d) Using copy that includes some verbal elements in the target-language and some in another language, present in mixed-language advertisements.
- e) Inserting words in another language, loan-words such as ‘eau de toilette’ or ‘eau de parfum’, among others, which despite having become part of this discourse, are nonetheless evocative of Frenchness.
- f) Displaying the brand and/or perfume names in another language, which is present in all of the categories of advertisements used in this study. In some cases, there is a double-emphasis on foreignness: the language employed in the name – the signifier – and the meaning contained in that name – the signified: Guerlain Champs-Élysées, Hermès 24 Faubourg, Elisabeth Arden Fifth Avenue, Rochas Tocadilly, Laura Biagiotti Roma, Shiseido Zen.

³⁷ This strategy seems to go against Mueller’s view that these pictorial elements should either reflect the local culture in adapted campaigns, or remain neutral, in standardised approaches (1996: 157).

- g) Including the place of origin, normally below the perfume bottle, such as 'Paris' in numerous adverts for Cacharel, Guerlain, Hermès, Montana, S.Z. Dupont, among others, or 'New York' in the adverts for Carolina Herrera.

We have mentioned the different forms used to express foreignness in Portuguese perfume advertising. The next step is therefore to discuss what it communicates, and the role of this strategy in translation.

Most untranslated adverts point to the origin of the product. Within the framework adopted in this study, non-translation is regarded as a strategic translation option aimed at obtaining certain effects. The success of this choice depends on previous consideration of the target-language situation, namely the receiving audience, and the target-culture system, with its respective norms and conventions, which have a direct or an indirect bearing upon translation. In view of the above discussion, and of the adverts analysed, it is possible to infer that foreignness is regarded as a favourable factor, enhancing the product image. Untranslated versions are therefore meant to communicate an advertising message that the translator judges to be more effective if the source-language text is used. And the same is true in relation to parallel translations, in which, despite the presence of the target-language text, the display of the copy in another language is regarded as a key element in the advertising strategy. It seems reasonable to assume that the translator (or the advertiser) expects addressees to respond favourably to this strategy, since an appellative message only makes sense provided that response is accounted for.

When adverts in English or French, for example, are used in Portugal, regardless of the audience's linguistic competence, they cannot be expected to produce the same effect upon source-language readers and on target readers. If the adverts are used in the

country where the language is spoken, their readers will be dealing with their mother tongue, and will naturally elicit meaning from the context and content of the advertising message, as in the case of other source-language texts. The Portuguese audience, however, will infer additional meanings: the foreignness of the message, and the meanings associated with the language(s) employed. In other words, foreignness is used to evoke certain associations and meanings connected with a certain language, besides those conveyed by the message itself, which makes language function as a sign, as noted by Williamson, who argues that language may be used to invoke certain areas of reality in addition to the content or meaning of the message, thus 'uniting several meanings in one' (1978: 86). Gillian Dyer shares this view and draws attention to advertising's use of verbal language to convey meaning and foreignness to a product (1982: 140). A particular language can thus be a sign itself, signifying foreignness, the origin of the product and what that particular language and nationality means to the Portuguese audience.

We have seen that in the area of fragrance, the French language points to Frenchness, which is traditionally evocative of certain qualities, such as fashion, refinement, tradition and expertise, besides indicating the product origin in many cases, as French (product name or body copy) is also used in adverts for products of other origins. We have also observed that whereas French (and, to a lesser extent, Italian) has been traditionally associated with fragrance, the presence of English in international advertising seems to be increasing, and not always connected with the origin of the product. According to our analysis, English is used in Portuguese adverts as follows:

- a) The advertising copy is in English, and so are the brand name and perfume name (Ralph Lauren Polo Sport, for example).

- b) The advertisement is in English, but the perfume name and the brand name indicate another origin (Laura Biagiotti Sotto Voce, for example).
- c) The advertisement is in English, and so is the perfume name, though the brand is from a different origin (Bulgari Black, for example).
- d) The product name is in English, but the brand and/or the other verbal elements point to a different origin (Yves Saint Laurent Baby Doll, for example)

The first case involves a strategy commonly employed in adverts from different origins. The language is used to mark the product origin, using the positive associations it may carry, namely, in the case cited, the prestige of the North-American culture, its economic power and its more recent prominent role in the world of fashion, particularly influential in modern youth values. In the other, besides endowing the product with nationality-bound meanings, English seems to play an additional role as an international language. The inclusion of English, in the name or in the copy, irrespective of the type of translation, seems to bestow a fourfold effect on the advertisement:

- a) the country-of-origin effect, which, whether or not it coincides with the language of the advert, is normally provided by one of the other verbal elements, either the brand name, or the perfume name, or both;
- b) the imported product effect, emphasised by the brand and product names;
- c) the international status effect, since the English language is often adopted in international campaigns;
- d) the foreign culture effect, which concerns the meanings derived from the language, or languages, employed.

The prestige enjoyed by international brands may explain the reasoning that leads advertisers to chose English for their advertisements or product names, as well as the translator's motivations in the case of non-translation, or in parallel and mixed-language adverts.³⁸ There seems to be a number of reasons for the inclusion of a foreign language in advertising, which, in the case of English, have been responsible for an increase in its representativeness in perfume adverts, a situation which has also been influenced by the fact that the majority of the world's top advertising agencies are North-American (see Crystal, 1997: 86). However, foreignness in mixed-language adverts and particularly in parallel translations, as they make up a considerable portion of perfume advertising, raises additional questions, as far as translation is concerned, especially because these procedures are visibly more recurrent in Portuguese advertising, when compared to the English adverts in our corpus.

These types of translation indicate that the Portuguese cultural environment welcomes the inclusion or interference of other languages in advertising, or advertisers would avoid it. Moreover, they denote a deliberate emphasis on the source text, which, at first sight, may call into question a target-oriented approach. However, the factors just described reveal that the translation approaches are meant to serve the purpose of the target text. In other words, these texts assert themselves as translations, thus conforming to Nord's concept of 'documentary translation' in that they are aimed at creating foreignness and cultural distance (1997: 97). This seems to be one of the desired effects. House's concept of 'overt translation' also seems to apply to these cases, as it refers to

³⁸ It is not new that English is becoming increasingly dominant in cross-cultural communication, in the various domains of international affairs. David Crystal (1997) analyses the multiple factors and circumstances that have made English a leading language across the world. In addition to historical factors, rooted in the origins of colonisation, socio-cultural and economic factors have played a crucial role in the process that has led to the prominent position of English in today's world. International relations, the media, namely the press, broadcasting, movies, music and advertising, as well as international travel, which includes the powerful tourism industry, and national safety, are all fields in which English is highly influential, and often adopted as *lingua franca* of relevant institutions.

translations that present themselves as such to the addressees (1986: 188). However, they are ‘overt translation’ not because of the status of the source text, but on account of the function of the target text in the target culture.³⁹ They aim to grant ‘acceptability’, as conceptualised by Toury, which, as we have seen, implies ‘subscription to the norms originating in the target culture’ (Toury, 1995: 57).

A closer look at parallel translations, may reveal that they appear to be connected with the Portuguese media culture, since the simultaneous display of a Portuguese version and the source text seems to be reminiscent of subtitling in the television and the cinema, which often extends to commercials in these media. According to Eithne O’Connell (1998: 67), the preference for subtitling reveals an interest in other cultures and languages, which reiterates the above idea that translation procedures tend to conform to cultural features of the receiving culture.⁴⁰

The translation approaches to perfume advertising discussed are thus embedded in cultural factors specific to the country where these texts are going to be used, which means that the degree of adherence to source-text features, in translated versions, and foreignness, in its multiple forms, conform to the target-system cultural conditions. Therefore, translation options such as the ones discussed, namely the adoption of foreignising strategies, are likely to change according to the targeted countries. In fact, the value attributed to foreignness and to the different languages can be expected to differ across cultures, as it is bound to be influenced by each culture’s perceptions, conceptions and pre-conceptions concerning other cultures.

³⁹ For a discussion of the concepts proposed by Nord and House, see Chapter 5.

⁴⁰ O’Connell mentions the current categorisation of ‘subtitling countries’, on the one hand, and ‘dubbing countries’, on the other; a division which Yves Gambier regards as too simplistic to describe the present situation of media translation, since the introduction of new technologies in this area has made options more flexible, and there are cases in which two or more versions using different methods, namely dubbing and subtitling, co-exist (2003: 28).

We have seen that French still bears strong connotations in the fragrance world, both in Portuguese and in British advertising, visible in examples of French-only adverts or adverts with some French expressions. On the other hand, the analyses carried out have also revealed that the presence of English in perfume advertising has increased. Also, some of the strategies discussed are not used in other countries. In a series of Internet adverts by Lancôme – Trésor, Poème, Ô-Oui – it is possible to observe variation in the translation approaches according to the different cultures, as well as the degree of penetration of English into cross-cultural advertising, including the adverts for products rooted in French tradition (Table 4).⁴¹ In all of the cases, the original product name has been preserved. The pictorial elements have also remained relatively stable, with one exception: the Trésor advert presents some variations on the same basic image across the different countries, and the German advert for this perfume presents a different picture altogether, including a different model. The table shows that translation categories vary from country to country, and so does foreignness, as the emphasis on other languages also varies. French continues to play a predominant role in fragrance advertising across cultures, but there is also evidence of the introduction of English, namely through American versions, in some European countries (the Netherlands, Sweden and Denmark). Even though the number of translated adverts is significant, these are outnumbered by untranslated adverts, which seem to be representative of a generalised tendency to mark foreignness through language. Using language as a sign in this discourse points to the relevant role of linguistic features in an area where pictorial

⁴¹ All of the advertisements were taken from the Lancôme web site, which includes the advertisements themselves – www.lancome.com, on 25-04-2000, in the respective country site. The Portuguese examples, however, come from two sources – the press and the Internet – because Portugal was not included in the site until recently, and the adverts displayed at the time the data were collected used the French versions, which did not correspond to the way those adverts were being used in the Portuguese press, in translated form. It should nonetheless be recalled that Trésor was initially published in French, and only later removed and replaced by a translated version owing to regulatory imposition, as we have explained above.

imagery usually supersedes text, which means that verbal language still enjoys an outstanding position in the world of cross-cultural communication.

Country	Perfume	Translated into TL	Untranslated - SL version	English US version
Denmark	Poème	✓		
	Trésor	✓		
	Ô-Oui			✓
Germany	Poème	✓		
	Trésor	✓		
	Ô-Oui			
Italy	Poème	✓		
	Trésor		✓	
	Ô-Oui		✓	
Japan	Poème		✓	
	Trésor		✓	
	Ô-Oui		✓	
Netherlands	Poème	✓		
	Trésor		✓	
	Ô-Oui			✓
Portugal	Poème	✗ ⁴²	✓	
	Trésor	✗	✓	
	Ô-Oui	✗	✓	
Spain	Poème		✓	
	Trésor		✓	
	Ô-Oui		✓	
Sweden	Poème		✓	
	Trésor		✓	
	Ô-Oui			✓
United Kingdom	Poème	✓		
	Trésor	✓		
	Ô-Oui	✓		
United States	Poème		✓	✓
	Trésor	✓		
	Ô-Oui		✓	✓

Table 4 - Cross-cultural translation approaches to some adverts for Lancôme.

The strategies discussed in this chapter with regard to foreignness have implications that go far beyond the factors and motivations discussed, as they take us to more complex issues of culture and ethics. On the one hand, they pose translation questions concerning the norms that prevail in the target culture, and which govern not only the role to be assigned to the source text, but also the translation procedures themselves. On the other

⁴² This symbol refers to the magazine versions.

hand, foreignness leads to a re-evaluation of the power relations in international advertising, namely to the spread of influence of dominant cultures over less powerful ones, as well as to the way we perceive ourselves and the Other.

From a descriptive point of view, we may say that, at first sight, Portuguese translation strategies for perfume advertising reveal an emphasis on adequacy. Not only are translated versions rather literal, with few examples of adaptation or other more creative approaches, but the other procedures – non-translation, parallel translation, and mixed language translation – also seem to denote an emphasis on the source-text. As far as translated versions are concerned, this may apply quite undisputedly. However, what seems to motivate the adherence to the source-text features is precisely the audience's receptivity of those versions, as interference from other languages does not seem unwelcome. Moreover, the Portuguese fragrance advertising discourse abounds in foreign terminology, especially French. It seems then that there is indeed concern for the text's acceptability, which, in the case of perfumery, clearly favours foreignness, reflected by a discourse that adheres to the features of texts in other languages.

With regard to parallel and mixed-language translations, even though, for reasons expounded above, we may not speak of the translator's visibility, as proposed by Venuti (1995), the visibility of the translations seems to be regarded as a device of perfume advertising. Not only is there no evidence of an attempt to 'disguise' these texts as 'originals', as it is suggested by Nord and House in relation to advertising texts, but the Portuguese target system, and its related norms, accept and even prefer that perfume advertisements be overtly presented as translations, hence emphasising the text's and the product's foreignness.

Non-translation epitomises foreignness, and as we have tried to explain, transcends simplistic views that it is not part of translation practice. Perfume advertising

frequently builds an image of 'foreignness' by resorting to this strategy, and it retrieves a series of connotations from the languages adopted. Therefore, we should take into consideration that the use of other languages, especially French and English, in perfume advertising is an acceptable practice in Portuguese advertising, and should therefore be regarded as one of the first norms to be considered in the analysis and execution of translations of perfume adverts.

Another important aspect included in the discussion of foreignness regards questions of cross-cultural power relations. Venuti (1995) has discussed this subject extensively and proposes a foreignising strategy as an alternative to the transparent discourse which domesticates the foreign, and as a way of questioning and undermining dominant discourses and cultures.⁴³ While Venuti's position reflects his determination to question hegemonic values, and provides an insightful perspective on the social-cultural dimension of translation, he is writing in English, from the point of view of the dominant culture. In the Portuguese case, which implies the viewpoint on the less powerful culture, foreignness may be regarded as an acceptance of dominance, especially when it implies the use of English in Portuguese advertising. The translation strategies adopted in Portuguese perfume advertising do reflect a respect for the source culture, but, more importantly, they are motivated by commercial purposes, by advertisers' belief in the potential benefits they may draw from the prestige and influence of a powerful culture in the receiving system, and by economic motivations that seek to avoid translation costs, and are hence far from the ethical goals of Venuti's

⁴³ In an interview conducted by M. Asaduddin, Venuti summarises his views very clearly, revealing both the ethical and political motivations for his resistance to fluency (2001: 34-35): 'What is at stake in thinking about translation with terms like "fluency" and "domestication" is the fate of the linguistic and cultural differences that constitute the foreign text. I am sceptical of translations that mask or simply erase these differences. The reasons for my scepticism are primarily ethical – a belief in the need to show respect for foreign cultures – but also political – an opposition towards the asymmetries that structure the geopolitical economy of cultural exchange, most noticeable in the global hegemony of English. My thinking stems from my own situation as a translator who is critical of US global domination'.

approach. Perfume advertising, and advertising in general, may therefore help perpetuate existing power relations, namely the influence of the Anglo-American cultural values over other cultures, not only through the English language, which is a key element, but also by spreading their cultural values and way of life, contributing to the homogenisation of lifestyle concepts and aspirations. This is the other side of the coin, and although criticism of advertising is normally exacerbated in that it attributes too much responsibility to this discourse for all negative aspects of society, we cannot forget that discourses normally reflect existing values and power relations. Advertising as a powerful public discourse in today's society adopts the current values, and by using them as a means to an end, it fosters those values, since what commercial advertising really aims to influence are the consumer's purchasing habits. Venuti also draws attention to the responsibility of the translator in view of the enormous power of translation over existing ideologies, and hence its capacity to produce social change (Asaduddin, 2001: 28-29). This may constitute a challenge to the contemporary advertising translator, whose awareness of the ideological implications of her/his activity, especially in the case of this influential discourse, may be fundamental for the future of advertising translation.

8. COSMETICS ADVERTISING

Cosmetics advertising goes back to as early as the eighteenth century. As with most advertisements at the time, which normally appeared in newspapers in the form of classifieds, they were specially addressed to wealthy people, consisted mostly of straightforward copy, and were poorly illustrated. Cosmetics were also among the first products to be advertised nation-wide in the UK (Dyer, 1982: 18, 30).¹ Most cosmetics, particularly those that belong to famous international brands, are still luxury items and part of many women's (and men's) lives, associated with their craving for beauty and youth. If we look at cosmetics advertisements from the 1920s, we will see that the appeals have not changed radically. In fact, beautiful and/or youthful appearance, and made-in concepts, among others, have been, and still are recurrent themes:

A woman is only as old as her complexion. (Headline for Boncilla Cosmetics from Boncilla Laboratories, 1923)

French girls cultivate their beauty. (Headline for Youth Cream – Edna Wallace Hopper, 1926)

However, cosmetics adverts have undergone profound changes, especially if we consider the leading role that pictures play in today's advertisements for this product category. In fact, besides major changes, which are common to advertising in general – the improvement of graphic techniques, the use of slogans, catch-phrases, wordplay and puns (Dyer, 1982: 30-37) – the inclusion of pictures in cosmetics advertising has been one of the most prominent alterations. Indeed, images play a fundamental role today,

¹ 'The first nationally advertised product was probably Warren's Shoe Blacking, followed by Rowland's Macassar Oil, Spencer's Liquid Hair Dye and Morrison's Universal Pill' (Dyer, 1982:30).

which seems to be confirmed by the fact that none of the advertisements collected so far relies on text alone.

Nonetheless, unlike in perfume advertisements, copy, and often, extensive copy, is displayed together with the pictures. The nature of the product advertised can partly explain this feature: different products serve specific purposes, and are only suitable for certain types of skin, parts of the body or age groups; not all products share the same properties or mode of use. Therefore, it is necessary to explain cosmetics' features to the reader, even though it is not uncommon to encounter long pseudo-scientific descriptions that do not shed any light on the actual properties and applications of the product.

The characteristics of cosmetics adverts just discussed prompt us to consider the issue of the advertising approach, and another important difference between perfume and cosmetics advertising: cosmetics resort both to an emotional and a rational appeal, with an apparent emphasis on the latter. There is often an attempt to adopt an informative style: explaining to the audience that a given product possesses certain properties which make it more suitable for the reader. In addition, long pieces of information are frequently provided, indicating the composition of the product and the way it is going to act on users. These texts frequently draw on scientific discourses – mostly visible in the choice of lexical items – a device which is neither alien nor new to advertising discourse in general.² As Dyer explains, advertising often borrows the styles of other discourses, adding that the use of scientific-sounding terms aims at impressing the audience, and at disguising the sales message, as it tries to persuade the public that the sales message is disinterested and not 'loaded' (1982:146).

² Myers (1994: 22) mentions several innovative linguistic strategies used in advertising by the end of the nineteenth century, such as using a catchy rhyme, choosing a name with favourable associations and drawing on scientific and technical discourse, among others.

In skincare and hair care products, this pseudo-scientific discourse is even more conspicuous, as longer explanations are offered and scientific terms become an integral part of the product or product line, as in the case of Pantene Pro-V. The pro-vitamins have become associated with these hair-care products both in Portuguese and in English advertisements, though it could prove useful to investigate whether the general reader actually knows what they are.³ This kind of advertisement often engages in complex explanations, with a discourse that purports to be scientific, as their intent is to confer credibility and evoke a scientific environment, rather than provide enlightenment. Partly as result of the strategies which aim to confer seriousness on the advertising claim, magazine cosmetics adverts often come under the guise of feature articles – advertorials – describing new trends in makeup and beauty care and suggesting not only techniques and methods, but also specific products and brands (see also Myers, 1994: 27). It has not been our intention to suggest that there is some kind of falsehood or deceptiveness in this type of advertising text, but it is advertising we are dealing with, which implies that the informative character of these advertisements is a means to an end.⁴ Cosmetics adverts naturally provide important information on the product function and properties, but a fair amount of it is devoted to creating a certain feeling or mood.

8.1 ‘A Ciência Torna-se uma Sensação’⁵ (Science becomes a sensation)

In cosmetics adverts, this technical discourse is often combined with abstract concepts, such as beauty, naturalness, youthfulness, tenderness, and glamour. More emotional

³ Pro-vitamins are substances that are transformed into vitamins inside the body.

⁴ Baudrillard provides a relevant discussion of falsehood in advertising, arguing that the strategies employed by this discourse, the tautological character of its statements, resist simplistic notions of falsehood and truthfulness (1981: 154-156).

⁵ Headline in Shiseido’s Collection advert (*Elle*, Portuguese edition, May 2000).

appeals are conveyed by a pseudo-scientific discourse, which aims to transmit images of accuracy, rationality, objectivity, trustworthiness, pointing, above all, to guaranteed results. Clarins’ advert for Extra-Firming Foundation, which will be analysed below, is an example of a combination of emotional and rational appeals, promising a ‘younger-looking complexion’, through a ‘unique formula, containing ebony extract’. Shiseido explores this approach in various advertisements, and given the recurrent character of such strategy it seems to be a basic brand concept. Shiseido The Skincare, for example, makes abundant use of lexical items that refer to the world of science, namely medicine – ‘laboratories’, ‘dermal’, ‘epidermal’ – and at the same time it ends with the promise of a younger and lasting look, ‘I promise to strengthen your skin and keep you looking younger far into the future’.⁶ The whole discourse, even when it pretends to be perfectly straightforward, is impregnated with an emotion-laden tone, discernible, both in the claims and promises, and in the profuseness of subjective nouns, adjectives, adverbs, as well as intensifiers, which seem to undermine an intended and pretended rationality, and to expose an advertising message. The following example illustrates this aspect, but an observation of most advertisements used in this study would provide similar examples since they also contain numerous collocations, lexical choices and claims that reveal concomitant appeals to emotions and sensations, and to reason:

Dior Capture Essentiel

Um cuidado anti-envelhecimento essencial: diariamente 2 gotas são suficientes para relançar a actividade juventude das células graças a milhares de micro-proteínas puras direccionadas.	Essential anti-ageing care: used daily, just two drops will stimulate youthful activity in skin cells, due to thousands of targeted pure micro-proteins.
Uma pele visivelmente mais jovem, mais lisa, mais luminosa (...).	A visibly younger, smoother and more radiant skin (...).

⁶ This strategy is also used in the Portuguese versions of this advert, namely ‘laboratórios’, ‘derme’, ‘epiderme’, and ‘Eu prometo uma pele mais jovem por mais tempo’.

There are other lexical items, such as ‘fresh’, ‘freshness’, ‘refresh’, which normally correspond to ‘fresco’, ‘frescura’, ‘refrescar’, in Portuguese advertisements, that appear frequently in cosmetics adverts, especially for skincare products. Such apparently straightforward terms may prove difficult to define objectively as they refer to sensory aspects, rather than to any objective characteristic of the product. The examples below show the different ways in which these terms are used, which normally range from an emphasis on sensorial aspects, with a high degree of subjectivity, to more objective meanings, connected with skin hydration:

Clarins Moisture Quenching Hydra-Balance Cream

Pela primeira vez, a sua pele fica fresca, tonificada, suave e luminosa.	Most important, skin stays fresh, toned and supple, all day and every day.
--	--

L’Oréal Hydrafresh Plénitude

Uma explosão de hidratação e frescura.	A concentration of moisture and freshness.
--	--

This kind of approach raises relevant points as far as the question of standardisation and globalisation, and, consequently, translation, is concerned. Terms such as beauty, youthfulness, naturalness, and even freshness are conceptually culture-bound. Their idiosyncratic nature also makes them difficult to define within the same country, let alone cross-culturally. Yet this does not seem to restrict their use, as, regardless of the value attributed to these concepts, advertisers expect them to invest the products with favourable meanings. The scientific discourse seems to act as a vehicle for the communication of different concepts world-wide. Shiseido’s advertising approach on the Internet,⁷ shows that, despite many linguistic changes, the pseudo-scientific

⁷ In www.shiseido.com (different country sites, accessed on 25-10-2000).

discourse is maintained in different languages. This type of discourse seems to work as a bridge: whatever 'beauty' means to the reader, these formulas claim to offer a solution, as they are strictly scientific, thus, their result is guaranteed. Notwithstanding, claiming that the image of what it is like to be beautiful (or young, or fresh, or radiant) is left undefined by advertising, would be neglecting its suggestive power, as well as the power of the pictures that normally accompany these texts. 'Young' means a skin without wrinkles or lines, and models portray what it means to be beautiful. However, some room is left to make the advertisement work for different countries and cultures.

8.1.1 'Let Nature Go To Your Head': The relationship between nature and science in cosmetics advertising

The use of 'science' in advertising has been debated by scholars engaged in the study of advertising language. According to Judith Williamson, science is a rich referent system in advertising because of the ideological meaning it has in society, and owing to the fact that it is closely associated with another powerful referent system: Nature (1978: 110-111). In the examples provided, the author illustrates the way nature and science are related in advertising, where science seeks both to oppose and to improve on nature.⁸ Advertising appropriates science's system of knowledge, constructing a symbolic system akin to that of nature 'complete with laws, hierarchies, internal relations' (Williamson, 1978.: 116), thus constituting a strong validating referent system. As we have seen in the above examples, it is not important whether the reader understands the scientific message, but rather that it connotes science, which implies facts and

⁸ In an example illustrating the 'battle with nature', Williamson shows an advert that depicts a dangerous 'natural' place, in which science, or technology, is represented, by the car advertised, as a way of overcoming the risks of that place: 'Nature appears as a referent connoting danger, isolation, destruction: the car provides safety, enclosure, and above all, a means of getting out of nature, away from it literally' (1978: 112).

seriousness. The relationship between nature and science, as discussed by Williamson, is well illustrated in the cosmetics advertisements collected for this study, especially in the argumentation conveyed in the body copy, where references to environmental assault against which science and technology offer protection abound, both in the Portuguese and in English versions. Skincare products, of which some extracts will be provided below, are a particularly rich source of examples. Shiseido Vital Perfection, for instance, presents a ‘scientific’ product, containing an effective ingredient, ‘EPC-K’, to protect skin against damage caused by the environment:

Cuidado suave e com protecção contra as agressões ambientais.	Gentle care with protection against environmental assault on skin.
---	--

A similar claim can be observed in Lancôme Hydrazen advertisement, though it includes problems peculiar to contemporary societies, such as pollution and stress, in the group of harmful agents, which, in the Portuguese advert are directly referred to as ‘agressões’ (agressions):

Com o seu complexo dermo-calmante Acticalm™ e os poderosos activos hidratantes (...) ajudando a proteger a pele das agressões: stress, poluição e frio (...).	Breakthrough Acticalm™ technology is combined with powerful hydrating agents (...). Helps protect skin from stress, pollution and the environment.
---	--

This ‘fight with nature’, or the claim that the products help redress the balance after exposure to natural agents, is resumed by hair-care advertising, as in the following Pantene Pro-V Essentials advert:

Renovador Nocturno (...) reparando, enquanto dorme, os danos causados durante o dia.	Night Renewal (...) to repair the signs of daily damage overnight
---	--

Sunscreens, due to their very nature, epitomise this discourse strategy: they protect against the sun, while, at the same time, they invite exposure, by referring to the beautiful appearance of a tan, and warn against its dangers. The advertising message in the Clarins advert below claims that the product offers protection to sensitive skins, or ‘fragile’ skins as in the Portuguese version, which emphasises the idea of helplessness before the agents of nature:

Crèmes Solaires Haute-Protection Bronzear melhor expondo-se menos. Para as crianças e as peles frágeis, duas protecções fortes e suaves. Para um bronzeado seguro e saudável.	Smart Sun Protection. Intelligent tanning. Two gentle, high SPF protective tanning treatments for children and those with sun-sensitive skin. Indispensable for ensuring a safer tan while looking after the skin’s long-term health and vitality.
---	---

The adverts for Lancaster argue that nature is both a source of danger and pleasure, something to be protected from and something desirable thanks to the action of science. The Portuguese version stresses the exclusivity of the ingredients and the safety provided by the product, whereas the English, despite containing a similar claim, focuses on the effectiveness of the product and the enjoyment it may offer.

Lancaster Sun

Uma gama completa de produtos formulados com base em ingredientes exclusivos, para que possa desfrutar do sol com toda a segurança e obter um bronzeado dourado sublime.	A full range of products based on highly effective ingredients allowing you to enjoy fully the pleasure of being in and out of the sun, whilst obtaining a wonderful golden tan.
--	--

The relationship between nature and science, which is sometimes ambiguous, is further explored in advertisements that mention situations where science finds in nature the solution to protect skin or hair against natural agents, including ageing processes, which are also part of nature as we view it. In the advertisements for Lancôme Vinéfit, which will be analysed below, it is possible to observe how advertising draws on nature, and

science, to validate its discourse. An element of nature – grape polyphenols – is used, through scientific action, to make a product that protects skin, restoring its ‘natural’ hydration, which, according to the English version, has been affected by the environment (see Section 8.5.3). Reference to elements of nature, as well as to natural substances, scientifically processed or manipulated, used to confer seriousness and authenticity on the product, and to endow it with an aura of naturalness and scientificity, simultaneously, is present in numerous cosmetics advertisements, such as Nivea Firming Lotion, ‘its combination of natural Liposomes, Safflower Oil and Vitamin E, will significantly improve the firmness of your skin’, and the examples below, which are selected extracts of the Portuguese and English versions of the same advertisements:

L’Oréal Plénitude

Rico em vitaminas e minerais essenciais.	Packed with vitamins and minerals.
--	------------------------------------

Yves Saint Laurent – Haute Tenue

Verdadeiro desafio, a sua fórmula vaporizada em frescas micro gotículas (...): as proteínas vegetais formam na pele uma malha tensora (...).	Fresh micro droplets of plant-based proteins and an active yeast together form a simple, invisible “second skin” (...).
--	---

As these examples show, in both Portuguese and English advertisements, there seems to be a recurrent line of argument and lexical options which is similar in that it implies a craving for the ‘natural’, although, as pointed out by Williamson, it is a culturally determined natural, as ‘the “natural” is a meaning given by culture’ (1978: 123). According to this author, after science and technology have worked on nature, either to fight it, or to improve on it, there is a move back to nature, through images and symbols of a socially constructed idea of the natural, or as she names this phenomenon, ‘the ideology of the natural’: nature is apprehended by culture as ‘natural’ so that it can confer this quality on cultural aspects (1978.: 135). Cosmetics advertising adopts and explores this craving for the ‘natural’, by presenting products as natural ones or as a

means to achieve naturalness. The frequent use of the adjective ‘natural’, or the adverb ‘naturally’, as well as the pictures of natural settings or natural elements contribute to evoke this atmosphere, even though this may seem paradoxical as the very essence of cosmetics, and makeup products in particular, is anything but natural:⁹

Restore what’s naturally yours. (Palmer’s Cocoa Butter Formula)

Discover the ancient symbol of natural radiance. (Tian Shen)



**Cotton
comfort for
your hair.**

Think about your hair. Stressed. Tired. Overworked. Now think about the soothing power of cotton oil and the goodness of peach milk. Natural extracts that we've carefully selected to create Timotei Cotton and Peach shampoo and conditioner. Together they care for your coloured or treated hair, helping to restore its natural strength and shine. **TIMOTEI COTTON AND PEACH. LET NATURE GO TO YOUR HEAD**

Figure 32 Tomotei (English)

⁹ In order to assess the frequency of this claim in both English and Portuguese adverts, two tables have been included in Appendix 3. Table 4 includes a series of examples in English and Table 5 presents extracts of Portuguese advertisements. The extracts marked with an asterisk signal cases which have both the English and Portuguese versions of the same advert.

To conclude this series of examples we will refer back to the Timotei advert used in the title of this section – ‘Let nature go to your head’ – in which the concept underlying the advertising claim is fully based on the idea of a natural product, patent in the copy and in the picture.¹⁰ In this advert, nature is presented both as a source of problems, represented in the picture by the thorny dry branches on the woman’s head, and as the solution, represented both in language – ‘Natural extracts’ – and in the picture, through the cotton. Nature is also presented as desirable, evoking positive connotations, connected with the idea of redressing the balance, as discussed above: ‘helping to restore its natural strength and shine’.

The characteristics of cosmetics advertising discussed so far may apparently point to a similarity between Portuguese and English advertisements. However, a closer analysis of the corpus selected will help unveil differences, and will serve to point up translation problems and strategies, which are always present no matter how global the advertising approach may be. Indeed, the presence of divergences in the translational approach is one of the reasons why cosmetics advertising has been allocated a separate section in this study. A rapid glance at the advertisements collected will reveal that whereas in perfume advertising there is a clear predominance of untranslated specimens, among cosmetics advertisements, translated versions prevail. This and other aspects will be the object of discussion in some of the sections below.

8.2 Pictures in Cosmetics Advertising

As in the case of perfume adverts, pictures are a rather stable element in international cosmetics advertising campaigns, as they remain mostly unchanged. Thus, despite

¹⁰ The body copy of this advert has also been included in the tables in Appendix 3.

occasional differences in the visual elements of international campaigns, we will try to describe some pictorial features which are common in both Portuguese and English cosmetics adverts. Pictures in cosmetics adverts normally display the product, either the packaging only, or the very substance. It is also common to find pictures displaying a model wearing the product advertised. These advertisements, which are more common, normally depict a model's face, or part of the body, or both. Indeed, although there are various cosmetics adverts that display the packaging alone, such as Shiseido's and Clinique's adverts, most of them include a human participant as well, even if it is only a drawing, such as most adverts for Bourjois. Nevertheless, cosmetics advertisements that depict the full image of a human model are very rare. Usually, they tend to display parts of the body, an option which normally depends upon the product type, as pictures frequently present the product advertised by emphasising the parts of the body it is associated with. This strategy is well illustrated in the figure below, an advert for a lipstick and a nail lacquer.



Figure 33 – Estée Lauder Pure Color Crystal¹¹

¹¹ This is only one part of a double-page advert. As we are focusing on the pictorial elements, the text page has not been included (it will be included below, 8.5.3).

As with advertising discourse in general, this may not always be so linear, since an important advertising device is to cause surprise and seek originality. However, whichever image is selected, the use of human participants in non-verbal communication seems to be a resourceful device in advertising, since, as Dyer claims, such pictures are able to communicate in a number of ways: through ‘appearance’, which can provide various clues, from age to gender, or nationality, among others; through ‘manner’, which involves expression and eye contact, for example; and through activity, since gestures are related to certain activities (1982: 97-101).¹²

8.2.1 Science, Nature, and freshness represented in pictures

In the introductory section of this chapter, which describes common features of cosmetics adverts, special attention has been devoted to recurrent themes and referent systems. What we expect to demonstrate in this part is that these themes and referent systems are often pictorially represented, either in combination with textual elements, or as pictorial messages alone.

Even though we recognise the existence of a denotative and a connotative dimension in an iconic message in adverts, given the fact that pictures are culturally determined, and that the viewer perceives both dimensions simultaneously (Barthes, 1977: 36), we also agree with Forceville’s view that ‘the distinction between the literal and the symbolic message is thus merely a theoretical one’ (1994: 80). Pictures in advertisements are invested with a strong symbolic value, as the goal-oriented character of this discourse mitigates against a denotational or literal reading; second readings and pictorial elements’ meaning potential are fully exploited in advertising. Pictures are thus powerful advertising vehicles and it is hardly surprising that advertisers use them to

¹² Table 3 in Appendix 3 provides an overview of the most recurrent features in images of cosmetics.

convey a significant part of (if not the whole) advertising message, particularly in international advertising, where pictures are visibly pervasive. For these reasons, it seems natural that advertising motifs are primarily represented by visual elements, as they are the first to be perceived by and create an impact on the target audience.


Constructing a scientific world

We are not going to elaborate on the theoretical issues underlying this advertising approach, as this has been previously discussed. Nevertheless, we will draw on Kress and van Leeuwen’s (1996) findings to explain more systematically the way certain visual elements are used to confer scientificity on advertising pictorial messages.



Permita que me apresente.

Fu sou The Skincare, o resultado da mais avançada pesquisa dos laboratórios Shiseido, uma nova linha revolucionária de cuidados de beleza. Creia que quando me conhecer passaremos a estar juntas.



The Skincare

Fu sou a força da sua pele
Tenho uma potente ação "anti-stress"

A minha pele tem uma vida própria e precisa de cuidados para se manter saudável. Foi por isso que a Shiseido desenvolveu a linha The Skincare, com produtos que ajudam a pele a lidar com o stress e a manter-se saudável. No entanto, a pele também precisa de cuidados para se manter saudável e a Shiseido desenvolveu a linha The Skincare para isso.

Os produtos da linha The Skincare são desenvolvidos com a mais avançada pesquisa dos laboratórios Shiseido, com a mais avançada tecnologia de skincare. Os produtos da linha The Skincare são desenvolvidos com a mais avançada tecnologia de skincare, com a mais avançada tecnologia de skincare.

Purificar
Linha de produtos para a pele

Optimizar
Linha de produtos para a pele

Figure 34 - Shiseido The Skincare (Portuguese; first two pages of a four-page advert)

One of the most obvious factors adding to an impression of scientificity is the use of the type of pictures commonly found in scientific articles or books, or in technical manuals. As noted by Kress and van Leeuwen (1996: 149), ‘scientific and technical pictures, such as diagrams, maps and charts, usually encode an objective attitude.’ Such objectivity

may in turn contribute to an image of rationality and, as a result, lend credibility to the advertisement. Diagrams, for example, are commonly depicted in cosmetics adverts, such as the adverts for Shiseido above. These adverts seem to epitomise the 'scientific' approach in advertising, as the whole campaign appropriates the style of scientific discourse. In the example displayed, there are cross-section diagrams, representing human skin, which are part of a 'scientific' discourse in both its textual and pictorial dimensions. According to Kress and van Leeuwen, this type of diagram represents an 'objective viewpoint': 'Its objectivity derives from the fact that it does not stop at appearances, but probes beyond the surface, to deeper, more hidden levels' (1996: 150).

The layout of this four-page advert, similar to that of an article in a journal, contributes to its aura of 'seriousness'.¹³ The whiteness and sobriety of the first and second pages of the advertisement, which are reminiscent of a laboratory environment, contribute to the visual recreation of a scientific world. However, the weak contrasts of colour and brightness may create low modality,¹⁴ as they result in a misty effect. There are identical graphic representations of product textures, such as the magnified samples of foundation in the adverts for Maybelline True Illusion, as well as several adverts for Vichy products, whose campaigns also normally adopt the style of scientific (and medical) discourse, as well.

¹³ Owing to questions of layout and space, we have only included the first two pages of the advert for The Skincare. Also, they seem sufficient to illustrate our discussion. Nonetheless, the remaining two pages have been included in Appendix 1 (Figure 24). For the sake of comparison, we have included the same extracts of the English Internet version, which seems to be a good source in this case, as the Portuguese Internet version is identical to the print version. (See Appendix 1, Figures 25, 26, 27 and 28, in <http://www.shiseido.co.jp/e/e0001sts/html/intro3.htm>, accessed on 31-10-2000).

¹⁴ According to Kress and van Leeuwen 'modality' refers to the way the ideational concepts of real/unreal are represented by visuals. As in language, visual representation contains a number of markers that confer a higher or lower degree of realism (naturalism) to pictures, among which are colour differentiation and brightness (1996: 160-168).

Constructing the 'Natural'

Like Science, Nature constitutes a rich referent system which manifests in different ways in advertising discourse. Pictorially, Nature may be represented by a 'natural' setting, or by 'natural' elements (props), drawn from their habitual contexts, alongside the products advertised, as is normally the case of cosmetics adverts. In these cases, natural elements are represented as already 'cooked', or culturally transformed (Williamson, 1978: 103-110), meant to bestow the positive associations evoked by Nature onto the products.¹⁵ In other words, because it is a rich source of symbols, nature is constantly featured in pictures of cosmetics advertisements, either as an ingredient of the product, transformed, or as a symbolic 'object' that transfers its attributes and connotations onto the product.

The advert for Lancôme Vinéfit displays green grapes, which, in the anchoring text, are referred to as product ingredients. Pictorially, their meaning potential is maximised: in addition to providing a strong sensorial effect, which seems to result from colour saturation and contrast, their texture also creates an analogy with the skin's smoothness and freshness. The image of the grapes as ingredients is reinforced by the textual elements and by the fact that the audience has become used to visual advertising structures where normally natural elements, such as fruit, vegetables, herbs, among others, depicted next to the products or packaging, mean that they are part of the composition (Figure 52)

Flowers, for example, are a recurrent element not only in perfume advertising, but also in cosmetics adverts. However, unlike in perfume advertising, where they are

¹⁵ Williamson's analysis of Nature's representation in adverts is based on Lévy-Strauss' description of the cultural transformation of natural objects in society; she explains that 'in cooking, nature, in the form of raw material (e.g. meat) enters a complex system whereby it is differentiated culturally (for example it may be roasted or grilled). In just the same way, images of nature are "cooked" in culture so that they may be used as part of a symbolic system' (1978, 103).

often associated with the product properties, in cosmetics adverts, flowers are rather featured as symbols of (natural) beauty, smoothness, delicacy, perfection, romanticism, love or passion. Colour, in these cases, may play an important role, in addition to the type of flower, as it often matches the shades of the advertising campaign. In an advert explored later in this study – Margaret Astor’s Pink Sensation – there is a flower of the same colour – deep pink – as the product, which may be associated with passion, as suggested by the wording and the colour itself. The orthographic and phonetic resemblance between one part of the brand name – ‘Astor’ – and ‘aster’, a variety of flowers is at the least a happy coincidence. In the Lancôme adverts, roses are a constant element, which is part of the brand image. In every advert by this brand there is the ‘flower motif’, which is always featured in close association with the product or its packaging, particularly through colour. Paradoxically, this may sometimes result in rather ‘unnatural’ images, an aspect that can also be illustrated by the advert for Vinéfit: it displays a green rose, sticking out of a bunch of grapes. Such pictures are normally suggestive and symbolic, as they do not try to establish a more pragmatic relationship with the product. Thus, the pictures in cosmetics adverts reflect an ideological natural, as it constructs an image of nature, through recourse to elements that we have become used to regarding as ‘natural’, even though they are often detached from their truly ‘natural’ settings or functions, and manipulated to fit the characteristics of the product or its advertising style.

Images of ‘Freshness’

More an intended effect than a referent system, ‘freshness’ is present in cosmetics advertising, not only in the wording, but also, more prominently, in the images depicted. This motif is often connected with the previous one, since water is primarily a natural

element itself, which is often used in cosmetics adverts to convey sensorial images of ‘freshness’. Pictures depicting water are truly abundant in cosmetics adverts, which is not so surprising if we consider that water is part of their composition and that one of the most common claims in skincare products adverts is that they hydrate skin. In addition, there are products that are actually meant to be used with water, in the shower for example. There seem to be four main lines of appeal in which water is depicted:

- that the product provides hydration or moisture;
- that the product contains (thermal) water;
- that the product provides a feeling of freshness;
- and, that the product is supposed to be used with water.

There may also be a combination of two or even all of these meanings. Pictorial representations that trigger these connotations can be divided into two main patterns: pictures related to the taking in of water (or liquid), or pictures depicting physical contact with water. Representations of water, however, are multiple: running water, ice, rain drops, splashes, among others. As in the case of other natural elements, water may be represented as part of the product composition or just symbolically, alluding to the potential effects of the product, such as hydration, or a feeling of ‘freshness’. Even in examples that refer to water as an ingredient, the images normally convey strong sensorial effects, invested with symbolic value.

The two L’Oréal adverts for Hydrafresh,¹⁶ for example, display two different pictures which aim to produce the same ultimate effect: freshness. One of them is a

¹⁶ In both their Portuguese and English versions. See Appendix 1, Figures 16, 17, 18.

more direct representation, and depicts the product on a splash of water, transmitting a sensation of freshness through the image of water itself in contact with the product. The other one is more allusive and uses a pictorial metaphor. By depicting a drinking straw, it suggests an analogy between the product and a drink, and hence to the taking in of liquid: the product is a drink, in other words, the product functions in the same way as drink. The textual elements provide the remaining information, which, combined with the image contribute to the same basic concept: a feeling of ‘freshness’. In the end, in both cases the prevailing idea or advertising promise is the same: the product will provide a feeling of freshness by hydrating skin.

8.3 The Relationship Between Text and Image

We have mentioned that pictures have a prominent status in the majority of advertisements used in this study. But we have also noted that no text-less cosmetics adverts have been encountered. Therefore, we will try to understand the way text interacts with the picture to convey meaning, so as to infer some of the implications that such relationship may have for translation.

Although we will draw again on Barthes’ model (1977), namely the anchorage and relay functions, we recognise that cosmetics adverts may sometimes prove too complex to analyse in these terms. For one thing, Barthes’ ‘linguistic message’ covers various textual elements – product and brand names, headline, caption, and body copy. Thus, in the case of cosmetics adverts that contain extensive body copy, in addition to the caption and the headline, it is not always clear that every textual element is equally related to the picture. In some cases, the body copy is displayed on another page, which makes it a rather independent part of the linguistic message. This does not mean,

however, that such textual elements should be interpreted independently, but rather that, when considering Barthes' functions of the linguistic message in pictures, we may have to allow for different levels of connectedness, and as a result, for co-existing functions.

Moreover, before proceeding with the actual analysis of adverts, it may be useful to reiterate that our discussion is based on the premise that linguistic signs depicted in print adverts are primarily visual elements, at least in the sense that they are part of a visual 'compositional structure' in multimodal texts, as discussed by Kress and van Leeuwen (1986: 181-182). Therefore, and according to these authors' model (Section 3.3.2), aspects of the linguistic message, such as their placement in the overall layout, as well as size and typeface, or any other aspects that may affect the linguistic message's 'salience', or 'information value', or still their relatedness to the remaining iconic elements, are relevant pictorial aspects, which have an important meaning in the overall iconic message, at least as important as the linguistic meaning such signs may convey.

The different linguistic elements are also interconnected: the body copy normally evolves from the headline and/or caption, which may also evolve from the product name. The latter is normally connected with the nature of the product, which makes it an essential linguistic element to be considered in relation to the picture. As an example of this interconnectedness, we may briefly consider the English version for Photogénic, analysed in more detail below, which shows how textual elements evolve around the same basic idea – that of an analogy with photography:¹⁷

Name: Photogénic

Headline: 'A radiant, healthy complexion from every angle.'

Text (extract): 'Result: skin looks radiant in any light, flawless from every angle.'

¹⁷ Emphasis added.

A further complicating factor is the fact that the wording on the packaging may be considered as yet another component of the textual makeup, adding to the overall linguistic message in the advert. In other words, we may regard it as part of the picture of the packaging – as a visual element – or consider its linguistic information as relevant, thus constituting part of the linguistic message. Even though Barthes does not refer specifically to such cases, he regards the product name as part of the linguistic message in the analysis of the Panzani advert (1977: 33). In addition, such linguistic elements are sometimes the most noticeable ones, providing relevant information on the product advertised. In the discussion on cosmetics names, we will analyse the value of such information, which seems to have an impact on the body copy as well, and, as a result, on both the advertising and translational approaches in international campaigns (Section 8.4). As this study aims to discuss the aspects that may interfere in translation practices, rather than to provide an exhaustive technical insight into the visual elements in advertising, it seems plausible to regard such verbal information as part of the linguistic message, although this may be a controversial option.

In the analysis of the relationship between pictorial and textual elements, precedence will be given to the most prominent linguistic elements, such as headlines, captions and names, which, beside having more visual salience, seem to be more directly related to the image. Where relevant, we will also refer to the body copy. Text and image may normally be related in three ways:

- Through the themes or basic advertising concept, as text and image often evolve around the same theme;

- Through the function of anchorage, where text guides the reader's interpretation of the visuals, or the function of relay, which implies that text and image complement each other. The two functions may also co-exist;
- Through both modes, which is often the case.

As maintained by Forceville, Barthes' function of 'relay' is the one that describes more aptly the complex interdependence of linguistic and pictorial elements in advertising (see Chapter 3). Moreover, as the themes are expressed through the pictures, which are usually the stable element in international advertising, the accompanying verbal discourse, which is frequently translated, is expected to maintain topical coherence, by taking key themes and concepts into consideration. The advert for Shiseido The Skincare (Figure 34) illustrates the intricate relationship developed between all dimensions in advertising. All the forms in which text and image may be related are present in this advert. Thematic confluence is probably the most conspicuous, as images alluding to science are corroborated by a pseudo-scientific discourse, where layout, lexical items and the discourse imitating a scholarly article combine to produce the overall effect. Moreover, textual elements anchor the diagrams and figures displayed, and at the same time underline their scientific character.

The verbal elements' anchoring function in cosmetics advertising is also noticeable, since text often helps the reader to discern the specific kind of product advertised, besides developing and emphasising the advertising claim. To assess the interplay of textual and visual elements, we will use an advertisement for Max Factor,¹⁸ without the linguistic elements:

¹⁸ For this purpose, we have removed the verbal elements from this advert, which will be analysed in more detail in Section 8.5.2.

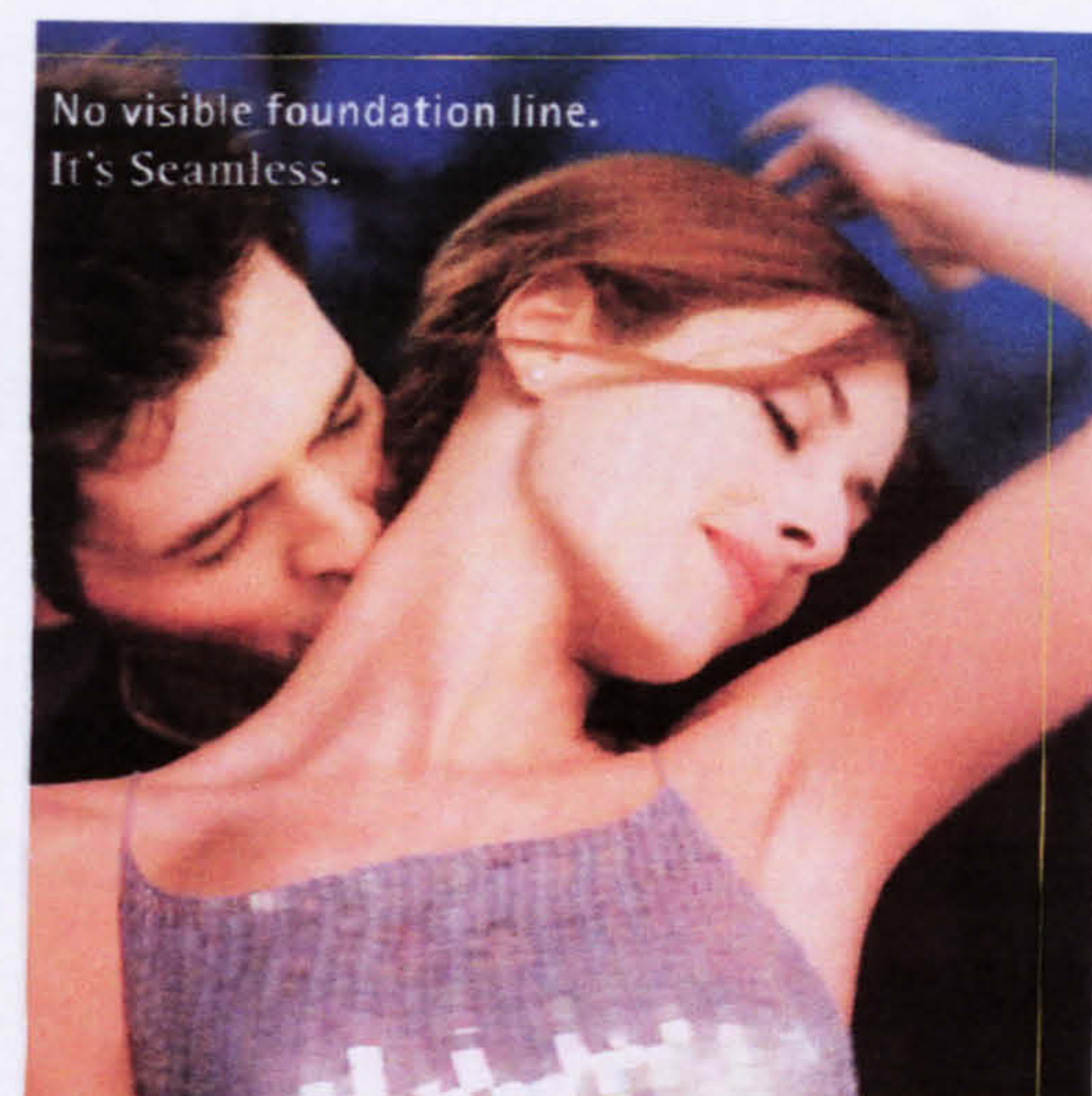
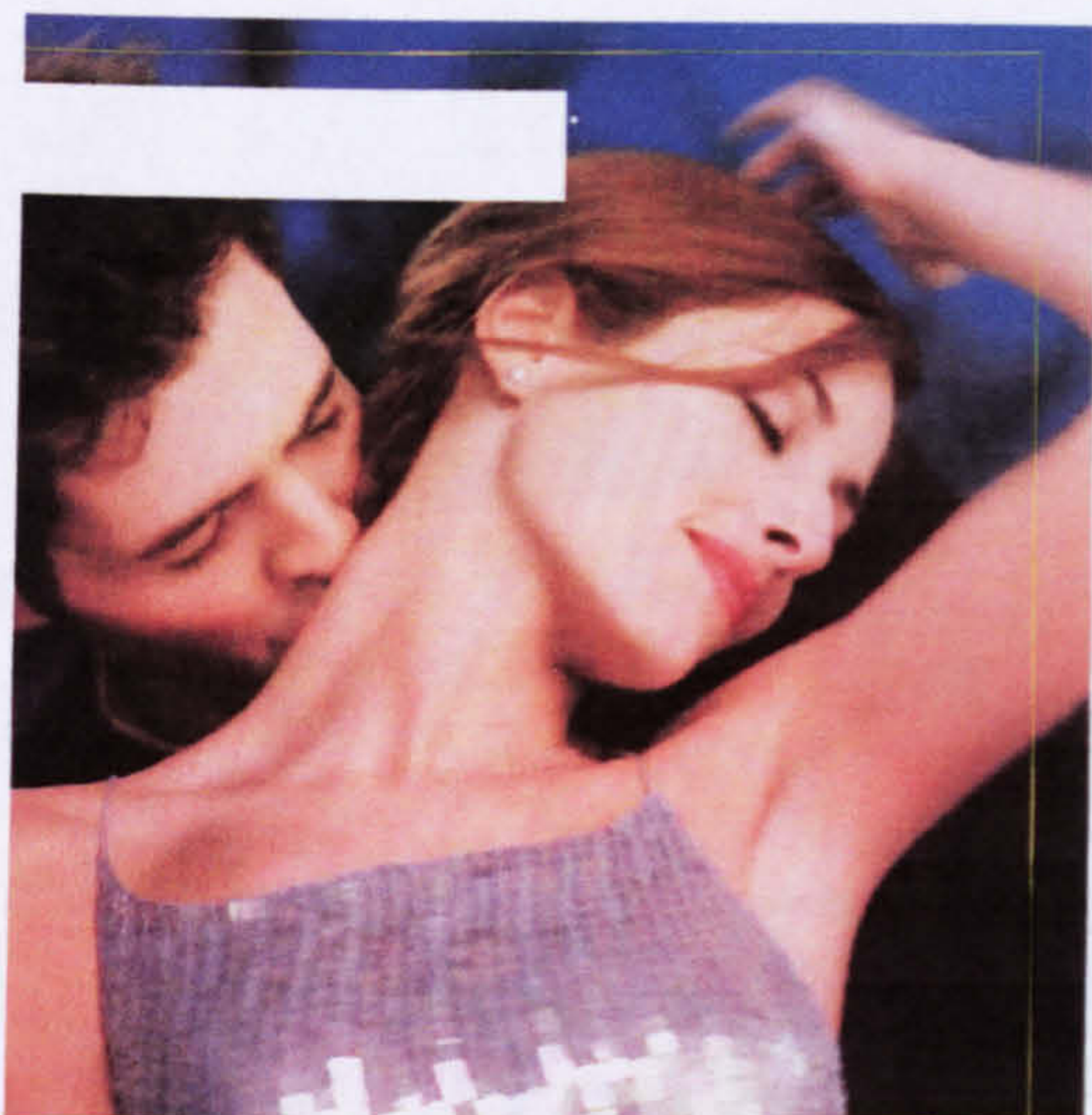


Figure 35 – Maxfactor Seamless without verbal message (doctored version)

Figure 36 – Maxfactor Seamless (English)

A reader who comes across this picture could be easily led into thinking that this is an advert for a perfume, for example. The type of packaging depicted, however, would probably reveal that this is an advert for some kind of cosmetics product. And, speculatively, it may be possible to go as far as to say that the colour of the product might indicate that it is a foundation that is being advertised. Moreover, from the atmosphere of sensuality and seduction evoked by the picture the reader would possibly infer the desired associations. However, the linguistic message provides further relevant clues for the interpretation of the picture, emphasising important characteristics of the product, that may differentiate it from other similar products. First, and for those addressees who may not be acquainted with this kind of product and for whom the product colour is not so revealing, the textual elements may prove fundamental, by explaining that the product advertised is a foundation. Second, the linguistic message explains why the neck is given pictorial salience, drawing attention to that part of the

picture which is closely connected with the ‘virtues’ of the product: the fact that it leaves no foundation lines. The interaction of text and image in this respect accounts for an essential aspect in modern advertising: differentiation. Furthermore, the caption at the bottom tries to confer prestige and credibility on the product, by highlighting the endorsement of a supposedly famous makeup artist. To sum up, the textual elements guide reading through the paths previously chosen by the advertiser.

8.3.1 Thematic convergence in translation

The examples just discussed emphasise the interdependence of visual and textual dimensions in advertising, drawing attention to the way linguistic elements concur with the meaning of the advert in a discourse invaded by image. It seems clear that the translating strategy will have to consider the interplay of both aspects, otherwise the decoding process could be affected. This section aims to show that, even in cases where text seems to have a less determining role, the relationship between the elements in the advert is essential for construction of the advertising message and therefore for translation. Indeed, even in such cases, these elements are normally bound together through a common basic concept or idea, frequently manifested at a lexical level, through what may be called key terms.

A glance at the adverts for Clarins Moisture Quenching Hydra-balance Cream may demonstrate that the Portuguese and English versions display major differences at various levels, in other words, although they fulfil identical functions, they are different texts. Nevertheless, it is patent that the two texts contain similarities: they are about the same product and, more importantly, they anchor the same picture. Both texts are based on the same concept, namely that the product’s function is to restore the skin’s hydration, after it has been exposed to the environment, and they guide the

interpretation of the picture by conveying the idea that the product gives skin what it needs: moisture. Thus, key lexical items, though not always the first ‘readily available parallels’ (Nida, 1964: 166-167),¹⁹ but belonging to the same lexical field, are used to convey the basic idea and add to the mood expressed in the picture. The Portuguese text abounds in terms related to water and hydration: ‘sede’, ‘hidratação’, ‘hidratada’, ‘água’ and ‘fresca’. The English advert is not so insistent, probably because the name of the product is provided in English and establishes an immediate connection with the key concept (Moisture Quenching Hydra-balance Cream). Nonetheless, the lexical items contribute to a similar effect: ‘hydration’, ‘dehydration’, ‘moisture’ and ‘fresh’.²⁰

In order to highlight the way different translational options may affect image-text coherence, we have used seven adverts for Lancôme Photogénic, two of which are English versions, four are Portuguese, and one is a French advertising text taken from the Internet.²¹ The latter has been included in the discussion to confirm the basic concepts developed in the advertising texts, as this is a French brand. The reason for selecting more than one advert in the same language is that there are cases where versions in the same language are not identical. Therefore, in order to check whether this happened in both Portuguese and English adverts, at least two adverts from different sources were necessary.

As expected, the pictures in all print advertisements are identical. The image in all of them depicts a young woman’s face, neck and part of the arms and shoulders. The

¹⁹ Eugene Nida (1964/2000: 167) distinguishes two main areas of adaptation in a natural translation involving dynamic equivalence: grammar and lexicon. Lexical modifications can affect different levels, among which are ‘(1) terms for which there are readily available parallels, e.g. river, tree, stone (...)’, which we believe to be the case of some of the words mentioned in these advertising texts.

²⁰ The pictures of these adverts have been included in Appendix 1 (Figures 30 and 31) since in order to obtain a readable image it was necessary to use a larger figure than the ones included in the body of the dissertation, which would cause considerable problems of space and layout.

²¹ In http://www.lancome.com/-france/bdd/display.asp?lg=fr&cn=FR&product_id=71, accessed on 25-10-2000.

close-up emphasises the flawless complexion of the model's face. Part of it is also intensely illuminated, as if some flashlight is directed at it, adding to the pictorial salience of the face and making luminosity a noticeable feature in the picture.²² The name of the product, the first prominent linguistic element common to all versions, provides the first interpretative cue for the light in the picture – 'Photogénic' – indicating that there is perhaps some allusion to light in a photography studio. The two basic concepts around which the text evolves are thus suggested: light and photography.



Figure 37 – Lancôme Photogénic (Portuguese)²³

²² Notwithstanding, for the sake of accuracy it should be mentioned that the two English adverts are presented in double-page format, whereas two of the Portuguese versions are single-page adverts, and two are double-page adverts, as well.

²³ For reasons of space and resolution, the remaining versions will be displayed in Appendix 1 (Figures 32, 33 and 34).

It is possible to confirm this analogy in the two English adverts, which contain identical copy, and in two of the Portuguese adverts, which are also identical.²⁴ In all of these adverts there seems to be a common discursive strategy in that the advertising message has borrowed the style and discourse from the field of photography. This is visible in the choice of expressions and lexical items that combine to give the advertising message coherence. The product is metaphorically presented as possessing the attributes of a camera, which has the ability to act upon the skin's light, a strategy which is reflected in the discourse, as the following extracts may show:²⁵

Tez luminosa, viva, <u>sob todos os ângulos</u>	A radiant, healthy complexion <u>from every angle</u>
Luminosidade e vitalidade num novo Fond de Teint - SPF 12. O seu <u>complexo reflector Photo-Flex® controla a luz, difundindo-a em suavidade, para dar luminosidade ao rosto.</u>	<u>Light-reflecting makeup - SPF 12. A unique Photo-Flex® complex optimises the effects of light (...)</u>

While the syntactic structure of the two texts may be different, and despite some shifts in the meaning produced by different lexical choices, such as ‘viva’ instead of ‘healthy’, there is a common strategy that can be seen in the two key concepts developed. The French text also evolves around the same ideas, as the extracts below confirm. It is also possible to recognise some of the translating options of the Portuguese version, namely the preference for ‘viva’ and ‘vitalidade’:

Teint vivant, lumineux, parfaitement unifié, naturel.
(...) conçu pour maîtriser la lumière sous tous les angles.
Système réflecteur exclusif Photoflex pour diffuser la lumière en douceur sur le visage.

²⁴ English adverts in *Elle*, UK Edition, May 2000 and in *Cosmopolitan*, UK Edition, April 2000. Portuguese adverts in *Elle*, Portuguese Edition, June and November 2000, and in *Cosmopolitan*, Portuguese Edition, April and May 2000.
²⁵ Emphasis added to texts.

Two other Portuguese versions have been found in the same magazines but in different issues of the same year. One of them, in *Elle* (November, 2000), is a shorter version of the advert analysed above. It maintains the same concept, though in an abridged text. Shorter versions sometimes follow the initial ones, which, especially in audio-visual media, may reduce costs considerably. The other version (*Cosmopolitan*, May 2000), however, involves more significant alterations, which may affect the relationship between text and image as presented in the adverts just discussed. Even though the same picture is displayed, it seems that some of the advertisement's coherence, not only in the relationship between visual and textual components, but also in the relationship between textual elements themselves, especially between name and text, may have been lost. Part of the analogy between 'camera' and product has disappeared due to a shift in the subject of the headline – 'Base luminosa, viva, em todos os sentidos' – instead of – 'Tez luminosa, viva, sob todos os ângulos' – used in all the other versions. It is no longer the 'skin' that becomes radiant or luminous, but the product, the foundation itself, which, as a result, is not referred to as the agent that 'controls' the skin's light and luminosity. In the same sentence, the discourse of photography, namely the idea of perspective is abandoned when the expression used in the other adverts, 'sob todos os ângulos' ('from every angle') is replaced by 'em todos os sentidos'. Besides, the meaning of this expression in this sentence and in this context is uncertain, since it is not clear whether 'em todos os sentidos' means 'in every sense' (or 'in every sense of the word'), which refers back to the qualifiers 'luminosa' and 'viva', or 'anywhere you look'. The latter may sound a little far-fetched as it involves some interpretative effort and good-will, but it shows that this expression introduces a note of subjectivity.

Although it has not been possible to determine the actual factors affecting the different versions – different translators, change in the advertising strategy, unawareness of previous texts, or different source-language texts – we may attempt to speculate on the basis of the actual texts. As mentioned in previous chapters, multiple versions of the same adverts are common in advertising, a feature that conforms to Guidère’s concept of ‘multitext’. It seems that the Portuguese versions may have had different authors, or the translator would have possibly noticed some incongruity, especially if we consider the short span of time between the two translations: one of the versions was published in April, and the one under analysis in May of the same year, in the same magazine. The publication dates also seem to rule out the possibility of a change in the advertising strategy as the other Portuguese versions appeared in later editions, in November and in June 2000 (*Elle*). It is not possible to conclude whether the translator was aware of the former versions, but a careful analysis of the adverts available seems to suggest that different source-language texts may have originated different translations. Indeed, the text under analysis reveals adherence to the French text’s features, whereas the others introduce a relevant shift. It is possible that both texts have started from the same advertising brief, and developed differently. However, the apparent similarity of the remaining texts seems to cast some doubt upon the latter hypothesis.

Teint lumière vivant, lumineux (...)	Base luminosa, viva (...).
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A radiant, healthy complexion from every angle	Tez luminosa, viva, sob todos os ângulos
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8.3.2 Divergent textual functions in translation

By textual functions we mean the role played by verbal elements in images, namely the functions of relay and anchorage as defined by Barthes (1977). We will examine the

different levels of relatedness between linguistic and visual elements in advertising messages in different languages. The different informative potential of the visual and linguistic components may affect their function in the advertising message, as well as the translating strategy adopted. In other words, different language versions of the same advert may display divergence in the relationship between text and image, or at least different levels of interconnectedness, in which cases the linguistic message may serve different functions in the process of decipherment. For this discussion, we have used the Portuguese and English versions of advertisements for Clinique since they normally reveal a strong emphasis on pictorial elements and provide relevant examples of different translational options at this level in the two languages.

Clinique Stop Signs

The first visual elements to stand out in the two versions of this advert are the products depicted in the centre of the page, as well as the birthday candles: one of them lies next to one of the products and the other is in the cold cream jar. The fact that the candles are contextually misplaced invites a metaphorical reading of this picture. According to Forceville's model, discussed above, this advert contains an 'MP2' (a metaphor with two pictorially present terms): the cream jar is the primary subject and the secondary subject is metonymically represented by the birthday candles – a birthday cake. The metaphor can thus be verbalised as: 'cream jar is birthday cake'. The addressee is invited to draw the connotations suggested by this metaphor in this message. Although, as noted by Forceville, we cannot expect that all addressees will infer exactly the same meanings and connotations from this visual metaphor, we may expect that it will bring favourable associations (1994: 129-130). The fact that this is an advert will certainly be

a determinant factor, otherwise, the associations of a beauty product with the passing of the years could become rather ironic.²⁶



Figure 38 – Clinique Stop Signs (Portuguese)



Figure 39 –Stop Signs (English)

The reader is thus confronted with a picture that, in general terms, tries to persuade her (as this is a product for women) that, with the help of the products, birthdays are still a reason for celebration, as they offer some kind of solution for the unwanted consequences of ageing. There is, however, another element in the advert that may guide the interpretation of the picture: the linguistic message. And it is in this aspect that the Portuguese and English versions differ more significantly.

²⁶ Forceville describes an experiment which assesses individuals' responses to visual metaphors. One of the hypotheses he formulates and tests is that: 'Both the processing of strong and that of weak interpretations of metaphors are likely to be influenced and constrained by viewers' awareness of the "genre" to which word and image under consideration belong, namely advertisements. This knowledge affects and steers the associations perceived as appropriate. More specifically, viewers know that advertisements always intend to sell, and hence make a positive claim about, a product or service' (1994: 188).

The English advert is mostly visual. Even so, there are noticeable linguistic elements on the packaging that provide further information on the type of product and that also provide some clues to a positive interpretation of the advertising message as a whole: age is not a problem, so it can be celebrated, because this product prevents the appearance of ageing signs. This information has a persuasive character, highlighted by the use of a modifier – ‘visible’ – which is not very common in packaging information, as the latter is normally presented as purely informative. This strategy reveals not only the importance of these textual elements in the advertising approach, but also the intention to make them conspicuous in the picture. This is not, however, the only textual element in the English advert. Apart from the web site address at the bottom, there is the body copy on the left, in ‘landscape’ position and in a very small font. The latter contains additional information about the products advertised, and an anchoring element for the depicted metaphor: ‘Happy Birthdays. New Stop Signs Cream and Serum reduce the look of lines, wrinkles and age spots. Allergy Tested. 100% Fragrance Free’. Given the peripheral position the copy occupies, as well as its font size, we may conclude that this information has not been given pictorial salience. It takes an inquiring mind, or reasons such as the one that motivated this study, for a reader to search for and actually read that small text, out of the natural visual field.

The distribution and nature of the textual elements in the Portuguese advert diverge from the English version just analysed. The first significant aspect is the presence of a headline – ‘Muitos anos de vida!’, which corresponds to a line in the Portuguese version of the ‘Happy Birthday’ song. Although this linguistic element does not affect the meaning of the visual metaphor, it certainly constitutes an interpretative factor, which has a strong bond with the picture – it anchors the visual message. While the two terms of the metaphor are visually depicted, the Portuguese advertisers and

translators included an anchoring text, limiting possible different interpretations prompted by visuals. Briefly, a comparative analysis of the Portuguese and English versions seems to suggest that:

- a) The textual elements in the Portuguese advert have more compositional salience. The headline, which is non-existent in the English version, is displayed in a visible place, in large font, and with colour contrast. The copy, albeit less prominent, is placed at the bottom, in a comparatively larger font.
- b) The headline in the Portuguese advert establishes a direct anchoring relationship with the pictorial metaphor. Though the packaging information is present in both versions, it does not establish as direct a link with the interpretation of the metaphor, standing rather in a relationship of complementarity.
- c) The copy in the Portuguese advert is more developed than the English text. The body copy in the English advert also contains the type of information provided by the Portuguese headline – ‘Happy Birthdays’ – but given its poor visibility, it does not seem to be relevant in the immediate interpretation of the advert.

Before we attempt to infer the possible factors that may have motivated the different strategy adopted by Portuguese advertiser and translator, we will analyse a similar example, which may help corroborate any possible conclusions.

Clinique Super City Block

The structure of this advert (Figures 40, 41, below) is similar to the previous one. It presents a metaphor with two pictorially present terms, which may be verbalised as ‘product is key holder’. While the metaphor is ‘complete’, as far as the primary subject

(cream tube) and the secondary subject (key holder) are concerned, the linguistic elements on the package seem to be necessary to develop the meanings steered by the visuals. The key ring may connote something one normally carries, or an access (a way in), but in order to fully understand the advertising claim at least the brand name is necessary to indicate it is a skincare product. As in the previous example, the most salient linguistic signs are the ones on the packaging, which provide information on the product type, and hence on the metaphor's primary subject: 'face protector is key holder'. The remaining text in the English advert is also given weak salience, as its position and font size indicate. In this case, however, the English audience might be involved in a greater interpretative effort if they do not consider the body copy, which contains the anchoring text relative to the metaphor. In fact, although 'genre' may constrain reading options, this metaphor seems to accept various plausible interpretations, especially as regards the attributes of the secondary subject :

- Face protector is key holder in that you keep forgetting it.
- Face protector is key holder, as it fits into your bag.
- Face protector is key holder in that you always take it with you.
- Face protector is key holder in that you must always take it with you.

All of these interpretations, which probably will not exhaust all the possibilities owing to the idiosyncrasy inherent in the act of decoding, may be prompted by the visual elements if the addressee decides to ignore the copy, namely the part that anchors the visual metaphor: 'Don't forget'.

The Portuguese advert, on the other hand, includes a prominent headline that provides an anchoring element. Therefore, the audience has all the required indices to

establish the pre-determined interpretation. In addition to the headline, and as in the other example discussed, the Portuguese advertiser has chosen to include more developed copy at the bottom with details of the type of product advertised. Despite the remarks we have made about the low readership of advertising copy, given its visual salience, this text is more likely to capture readers' attention than its English counterpart.



Figure 40 – Clinique City Block (Portuguese) Figure 41 – City Block (English)

Notwithstanding the above considerations on the role played by textual elements in the Portuguese adverts, it is a fact that in both advertisements, and in both versions, there is an emphasis on the visual dimension, and that the English advertisers seem to expect that visual messages are enough to ensure the desired 'reading' of the adverts, which admittedly is quite feasible. The Portuguese versions, on the other hand, seem to rely on the written elements to guide the reader's interpretative efforts.

Although each one of the adverts analysed raises specific questions, it seems that more general considerations start to take shape, namely as regards translation issues. First, all of the modifications introduced by the target language versions involve some kind of amplification of the textual dimension. Such amplification affects and is affected by both linguistic and visual factors. As far as the linguistic aspect is concerned, there is a clear textual development of the body copy: additional information on the products' characteristics and eventual benefits is normally included. The visual component is equally decisive in this amplification, and results from a number of combined devices: a headline is introduced, using part of the information contained in the copy in the source-language text, therefore grabbing more attention. In addition, purely pictorial mechanisms contribute to the overall impression of an amplified textual message: larger font, increased colour contrast, placement of the textual information in the layout, which is easily accessible, as far as the visual field is concerned. These aspects together seem to converge towards an increased salience of the linguistic message in the target version, which, besides pointing to the already mentioned interconnectedness of the visual and linguistic elements in adverts, seems to suggest that both dimensions are considered and actually manipulated when adverts cross borders.

The increased impact of the linguistic message, generated by both visual and textual devices, has a twofold effect: it draws attention to the informational content of the advert, anchoring the pictorial elements, hence establishing a stronger link with the pictorial dimension, and it increases explicitness, which is a prevailing characteristic of translations that manifests at different levels (see Blum-Kulka, 1986: 21).²⁷ In order to overcome difficulties of different sorts, such as culture-bound language features,

²⁷ Mona Baker also refers to an increase in explicitness as a universal feature of translation (1993: 243).

translators often resort to clarification and explication, which frequently result in an amplification of contents (e.g. paraphrases, footnotes). In the case of multimodal texts, such as the advertisements analysed, explicitness may have been required by an anticipated difficulty in the decoding of the advertising message. One of the factors that may have motivated this strategy is the fact that the most outstanding linguistic elements are on the packaging, in a different language. This gap is partly compensated for by the headline, which guides the reading of the picture, and by the body copy, which explains the nature of the products. As far as the English advertisement is concerned, the same reasons that led to divergence in the Portuguese advert may also help explain the minor role attributed to the wording: the fact that it contains redundant information.

The need to increase explicitness through amplification may also occur in adverts where visual elements are altered to fill an information gap. In Clarins' advert for Body Lift 2000, the Portuguese version differs in the visual presentation from its English counterpart. In addition to divergent perspectives of the model's body, there is an extra pictorial element provided by the tape-measure on the product. As a result, the picture becomes more self-evident, as an allusion to the product type is provided. Furthermore, a stronger bond between text and image is established, namely through the headline, which includes the product name and the advertising promise, as well as the caption, which nonetheless, is less visible in the Portuguese version due to weaker colour contrast. The factors underlying this amplification seem to be similar to the ones discussed previously. Indeed, unlike the English versions, the more prominent textual elements, namely the headline, are partly in French, 'Lift Minceur 2000. Uma eficácia máxima sobre o "capiton"', which might hinder decoding of the advert by the

Portuguese audience, hence calling for additional information, which has been provided pictorially.²⁸

Lift Minceur 2000

Uma eficácia máxima sobre o "capiton"

Hoje é possível ficar realmente mais magra, mais firme e mais lisa, sem "capiton" com Lift Minceur 2000, um adelgaçante novo conceito, nascido da Pesquisa Clarins. Lift Minceur 2000 é o primeiro produto a agir sobre a proteína G, chave do enrugamento, graças a uma planta chinesa milenária, o Cangzhu. Esta planta acelera e amplia o processo do emagrecimento. Desde as primeiras aplicações que o aspecto de "casca de laranja" se esbate. E, de aplicação em aplicação, você emagrece. Não só o seu corpo se adelgaça como fica mais firme e modelado. É o corpo com que sempre sonhou.

Testado dermatologicamente. Hipoalergénico. Produto 100% sem testes em animais.

www.clarins-paris.com

Clarins, a beleza que você ama.

40 anos de eficácia. Clarins oferece-lhe um adelgaçante que vai mais longe.

CLARINS
PARIS

Figure 42 – Clarins Lift Minceur (Portuguese)²⁹

8.4 Names in Cosmetic Products

The names of cosmetics – whether involving skincare, hair-care, or makeup products – remain usually untranslated in Portuguese advertising, which, means that, according to Guidère's model, 'transplantation' is also the most frequent translational option. The

²⁸ It should nonetheless be noted that the French name itself includes a borrowed term from English - 'Lift' - which, given its widespread use in cosmetics jargon, as well as its naturalised forms, such as 'lifté', for example, seems to indicate that it has become part of current language. Nevertheless, the product name used in the Portuguese version is the French one, since the English reads 'Body Lift'.

²⁹ See picture of English advert in Appendix 1 (Figure 29).

factors that seem to motivate this approach are, in many respects, identical to the ones discussed in the section on perfume names. In addition to the fact that the adverts analysed belong to long-established hegemonic brands in the area of cosmetology, as well as the economic and marketing advantages related to the standardisation of this element, cosmetics names in another language may also gain from the association with their country of origin or the language used. Also, some names may be easily understood by the Portuguese audience due to phonetic or orthographic similarities. This could be the case of Revelation (Estée Lauder), Plénitude (L'Oréal), Urban Active (Helena Rubinstein), or Hydra-Extrême (Galenic). On the other hand, the frequently functional and descriptive nature of cosmetics names can raise further points of discussion to be developed in this study. Moreover, the Portuguese and English approaches, as far as translation is concerned, seem to indicate some divergence in this matter, which will be the object of discussion below.

Cosmetics names often consist of a tripartite structure: the brand name, the product line, and the product name, or function: Shiseido – Vital Perfection – Balancing Softener, or, L'Oréal – Plénitude – Hydrafresh. A bipartite structure, consisting of the brand name and the product name, is also common: Dior – Capture Essentiel, or Max Factor – Seamless. In such cases the function or purpose of the product is sometimes provided in smaller typeface, as well, which means that, in the end, the structure is mostly tripartite in terms of information. But a structure of this type would not be under discussion if it were not for its descriptive character. In other words, cosmetics names often indicate the very nature and function of the products they denominate. According to the model of analysis of advertising names proposed by Goossens, expounded in the previous chapter, the descriptive dimension of meaning plays an important role in cosmetics names. As they normally consist of common nouns, the ordinary sense of

these nouns is expected to be taken into consideration, which does not mean that the connotative meanings stirred by those names is not important. On the contrary, the 'non-constitutive associative meaning' of those words always plays a part in names that have a clear advertising function (see Goossens, 1985: 101).

Furthermore, cosmetics advertising relies more and more on pictures, which often depict the packaging in close-up, where the names of the products are made to stand out. Thus, it appears that by leaving these elements untranslated, Portuguese versions may sometimes become less accessible to the readers, who may fail to fully understand the properties or the specific type of product advertised. It seems important to consider the non-arbitrary character of cosmetics names, which, as might be expected, are carefully chosen so as to bring positive associations to mind. Cosmetics names are normally meaningful and, even if not very descriptive, they try, nonetheless, to evoke feelings and images, as noted by Dyer, who claims that 'names given to cosmetics and other beauty products frequently recall images of beauty, cleanliness, sophistication and naturalness' (1982: 141). Dior NoAge Essentiel, L'Oréal Plenitude Hydrafresh and Shiseido Vital Perfection illustrate this characteristic of cosmetics names. In addition, the pseudo-scientific discourse referred to in the above section can begin in the very name of the product which, as observed by Dyer may 'convey scientific authority: Eterna 27, Clinique, Endocil, Equalia' (1982: 141).

We could be led to believe that these descriptive names would occur more often in skincare products, as they need to give an indication of specific functions and age groups or skin/hair types they are aimed at, but there are plenty of examples from the world of makeup, such as Estée Lauder Re-Nutritiv All-Day Lipstick. More than just trying to create some mood or image, the name of this lipstick is closely connected with its properties: in addition to being healthy, it lasts for a whole day. The name comprises

a characteristic of the product and the advertising promise. There are many more examples of this strategy among makeup products, some of them not so descriptive, but nonetheless suggestive – ‘Smooth Result’ (Maybelline), or ‘Rouge Absolu’ (Lancôme) – even though it is in skincare products that this becomes more conspicuous.



Figure 43 – Clinique 3 Steps (Portuguese advert)

The information provided by the product name, which often includes the product function, may actually bring about changes in the audience’s perception of the product, resulting in either a favourable attitude – grabbing their attention – or, a negative one, causing them to regard the product as unsuitable. In either case, this kind of information

seems to be significant in terms of audience response, as it provides criteria for the selection of the products involved.³⁰

A closer examination of an advert for Clinique 3 Steps (Figure 43 above) may help explain some of the points raised. The names on the pictured packaging indicate the function of each product, and except in the case of the cake of soap, the information may not always be so obvious. The meaning of 'moisturising', for example, could be unclear for the general reader. Besides, the fact that the name on the packaging includes the advertising message, as in many Clinique products – 'dramatically different moisturizing lotion' – seems to confirm the importance of the product name as a promotional device.

Clinique Body offers further points for analysis. These products present a threefold type of name – Clinique (brand), 'Sparkle Skin' and 'Instant Energy' (product lines), and 'body exfoliator' and 'body wash' (product function), respectively. In this case, advertisers have realised that more information is required, however vague it may seem, as the picture alone could prove insufficient to fully explain the advertising claim. The body copy – 'Escolha a linha fresca e energética' (Choose the fresh and energetic line) and 'Ou a linha suave e confortável' (Or the gentle and comfortable one) – reveals an attempt to provide the audience with more information on the lines of product available.³¹ They may not be literal translations of the English 'instant energy' or 'sparkle skin', but they do fill the information gap left by the untranslated names. The English version, conversely, could dispense with more detailed copy, and even with the

³⁰ There are many advertisements that show this relationship between product name and product function, such as many Estée Lauder products: 100% Time Release Moisture Creme, Resilience Lift, Indelible Stay-On Lipstick. Other examples by Shiseido indicate the mainstream approach to cosmetics names: Benefiance – Eye Treatment Mask, Bio-Performance Intensive Clarifying Essence, Bio-Performance Advanced Super Revitalizer, Advanced Essential Energy Body Firming Cream, Pureness Oil Control Treatment Compact.

³¹ Our translation. See pictures in Appendix 1 (Figures 35 and 36).

prominent headline of the Portuguese version, since the picture and the packaging information can convey the mood and information required. It also includes text, but this is clearly relegated to a minor role, with reduced salience: a summarised version written in small font, on the left, in landscape format. At first sight, it appears that the Portuguese advert provides more information, but on a closer examination, we may see that the English advert provides the same type of data, through the verbal elements displayed on the packaging, which are likely to possess increased attention value.

For various reasons, the English versions adopt different strategies. Many of the names are provided in English, not only in case of brands belonging to English-speaking countries, but very often also in case of products from different origins. It is very common to find French products that, in addition to their French denomination, display an English version too, including small print information on the product bottle.³² This strategy has not always been adopted in advertisements for products from English-speaking countries, which sometimes display the English version alone: Maxfactor Seamless, and various Clinique products, including the ones discussed. Nonetheless, it should be noted that, by analysing the corpus gathered, it becomes clear that using both English and French is still the most frequent strategy, and that the third part of the tripartite structure of the name is normally the one to be translated into one of these languages, most probably because it contains the product function. Estée Lauder, which is an American brand uses both languages:

Estée Lauder – Sunless – GoBronze Tinted Self Tanner for Legs	Estée Lauder – Auto-bronzant teinté embellisseur des Jambes
--	--

³² See Table 2 in Appendix 3 for product names displayed on product packaging.

There are also cases of international brands that opt for English names for their products even if they are of a different origin, such as Shiseido's. The examples collected so far indicate that products of this brand are marketed with English names, though the packaging also displays the descriptive part in French:

Shiseido – Vital Perfection – Balancing Softner	Shiseido – Vital Perfection – Lotion Adoucissante
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The strategies used in naming products seem to confirm that English is used as a 'tool' by internationally-oriented brands, and that, as in the case of perfumes, despite being traditionally associated with these products, French has lost some of its dominance over English in the area of cosmetics, where it had previously reigned unchallenged. As in perfume advertising, it is possible to encounter French brands that name their products, or product lines, in English: Christian Dior NoAge, Lancôme Flash Bronzer. This does not mean, however, that French is no longer associated with cosmetology. In fact, the prestige of French brands is still patent in French (sounding) names of many international products, and certain French brands, such as Christian Dior, are so deeply rooted in French tradition that the brand name alone endows the product with indisputable Frenchness. In addition, the presence of the name of the French capital – Paris – below the brand name seems to attest to the power of the French 'made in' character in advertising.

Whichever strategy is used, French and English, or English alone, what seems to be most relevant for our study is that the English audience is never deprived of a full understanding of the product, at least not by language, whereas, as we could observe above, the Portuguese audience will sometimes have to look at the copy, if provided. Thus, advertisements may not have the same impact, especially if we consider that the

copy receives less attention, and that the pictures, including the depicted packaging displaying the product name, are more instantly grasped by the reader or potential consumer. Ogilvy reflects upon the readership of advertisement body copy, as well as upon the importance of illustrations and headlines and acknowledges that the copy does not receive as much attention from the audience as headlines or pictures, for example (1983: 71, 79). He emphasises the importance of conveying the advertising message from the very start: 'If you are lucky enough to have some news to tell, don't bury it in your body copy, which nine out of ten people will not read. State it loud and clear in your headline' (1983:71). Headlines are not under discussion in this part as we are discussing names. However, in cosmetics advertising, a part of the name is often made to stand out as part of the headline or title. On the other hand, the argument here is that when relevant information is included in the body copy alone, there is the risk that it might be ignored by a significant portion of the audience, which seems to be the case as far as Portuguese cosmetics advertising is concerned.

8.5 Text in Translation

As mentioned above, cosmetics adverts often include extensive copy, especially if compared to perfume advertisements, which reveals an emphasis on the informational character of advertising. Notwithstanding the fact that the information provided is a means to an end, in other words, it may be meant to confer credibility and make the act of choosing or eventual purchase seem more sensible to the target audience, we should bear in mind that it may also provide relevant details, which guide consumers' choices.

Thus, whereas advertisements that consist of picture and name alone represent a major proportion of perfume advertising, a similar strategy has not been encountered in

cosmetics advertising. Both in the case of advertisements with extensive copy, and in the case of advertisements that contain very short copy, the adverts collected contain *some* text. Not all copy is intended to give an informative character to the advert, though. Very often, the text lacks an informative character altogether, adopting an emotive approach instead: the advertisements for Margaret Astor Pink Sensation, 'Colour Your Emotion' and Clarins' makeup set, 'As Cores de Todas as Emoções' ('Discover the shades of emotion'),³³ are examples of this strategy. It could be argued that these are only examples of makeup products, which apparently do not require so much information. However, there are also examples from skincare advertising. Dosha has launched a campaign for various products which is notably mood-evoking, lacking the informational character so habitual in skincare advertising.³⁴ Even though some of the advertisements contain dense copy, they do not include information on product properties or mode of use. In fact, when the product packaging is not depicted, it may be difficult to discern the product advertised. Instead of the habitual text, enumerating the advantages and composition of a given product, Dosha adverts adopt an intimate discourse, with a hedonistic and narcissistic tone, established from the very outset, in the headlines, such as, 'Egoísta – Conheça-te nua, sê egoísta quando ninguém estiver a olhar' ('Egoist – get to know yourself naked, when no one is looking').³⁵

Whichever strategy is adopted to draw readers' attention to the product, cosmetics advertisements seem to provide other challenges for the advertising translator, who is responsible for making those messages intelligible and appealing to

³³ 'Découvrez Les Couleurs de L'Émotion' and 'Discover the Shades of Emotion' are the French and English Internet versions, respectively: <http://www.clarins.fr/fr/main/pb2/selectproduit.cfm?Idrub=33>; <http://www.clarins.fr/uk/main/pb2/selectproduit.cfm?Idrub=33>, accessed on 10-01-2001.

³⁴ The advertisements have been collected between February 2000 and November 2000 from the Portuguese editions of various women's fashion magazines, such as *Elle*, *Cosmopolitan* and *Máxima*.

³⁵ Our translation.

the target audience. Normally, the amount of copy and its prominence in the advertisement require a different translational approach, which is reflected in a divergent distribution of the categories of translation from the ones encountered in perfume advertising. To begin with, Translated Advertisements clearly outnumber all the other types considered in this study: Untranslated Advertisements, Mixed Language Advertisements and Parallel Translations (see charts in Chapter 6). Only one example of parallel translation has been found (La Prairie), and this has not been included in our analysis because it does not seem to be representative of the parallel versions in current magazines: it has been found in an In Flight magazine, whose editorial content normally consists of parallel translations, in this case in Portuguese and in English. Therefore, the translational option seems to have resulted from this feature; an assumption that is supported by the fact no other parallel translations of cosmetics adverts have been found, including another advertisement for this product, published in a Portuguese magazine (*Quo*, June 1999), which is identical, except that it is a translated version.

8.5.1 Untranslated Advertisements

For the reasons discussed above, non-translation is not a very common strategy in cosmetics advertising. In fact, given the nature of the information provided, such an option would hardly be expected at all, and, however few, the existing examples may suggest that the role that different languages play in advertising is becoming ever more relevant, not to mention that standardisation of advertising copy, at various levels, reaches a wide range of products. The adverts collected present different characteristics, but they both provide rich material for analysis. On the other hand, the scarcity of examples will not enable us to extrapolate, nor reach general conclusions concerning

this type of translation. Therefore, we will try to present a discussion of each one of them, and infer the reasons that may have led translators to opt for non-translation.



Figure 44 – Margaret Astor Pink Sensation

Margaret Astor Pink Sensation 167

This advertisement is a relevant example of the relationship between text and image in advertising, emphasising the role played by image in this type of discourse. Even a reader who is totally unaware of the meaning of the English words used, may easily guess that this is an advertisement for a pink nail varnish .

The picture is divided into two parts, and is vertically structured: in the upper section, a model addresses the reader through eye-lines, acknowledging the reader's presence, thus establishing a relationship (Kress and Leeuwen, 1996: 122). The depicted model invites the reader to look at her and at the product depicted; it is an invitation to the content of the advert. The colour shade of the product advertised is all over the

picture: the model is wearing intense dark pink makeup, the nails included, and she is holding a pink flower in one hand and a petal in the other. The bottom section of the picture displays a close-up of part of the model's hand holding a petal, where the nail varnish is highlighted, and so is the product bottle, which is foregrounded. According to Kress and van Leeuwen's (1996) model concerning directionality of pictures, discussed above, the top and bottom sections of this advertisement correspond to an information value of ideal and real, respectively. The upper part includes the ideal, the emotive appeal, through the beauty and seduction of the model. The bottom section depicts the product, and, as in structures of this type, it is more informative and practical (1996: 193). Thus, in a brief tentative analysis, we may say that the picture alone comprises the appeal and the information – how beautiful and seductive the potential buyer may become by acquiring the pink nail varnish.

The information provided by the copy below and on the right side of the picture does not include any kind of objective details about the product or its application. Instead, it tries to add to the more emotive mood created in the upper section of the picture. This aspect, together with the self-evident character of the picture, may help account for the translator's decision not to render the text into Portuguese. The exception provided by the two translated words in the advert – 'Primavera/Verão 99' – seems to reinforce this idea as they constitute the only informative wording displayed, hence the only one that has required translation. In addition, there may have been an intention to use English to construct positive images connoted by this language.

Salvatore Ferragamo Summer Collection

This advertisement presents different characteristics: there is no human participant, and the copy provided seems to be of a more informative nature. The picture depicts the

products alone, conferring an image of freshness through the water underneath and splashed over the products. Even though there is no represented model to establish a relationship with the viewer through the eye-line, this picture has a persuasive character, or, according to Kress and Leeuwen, it has an interactional purpose (1996: 90):

The overall impression of an abundance of parts (or ingredients, or varieties of the product) or the alluring sensory quality of the advertised product as a whole (...) take precedence over more dispassionate scrutiny of Possessive Attributes. Persuasion is foregrounded, instruction and exposition are backgrounded.

As in the previous advertisement, informational parts have been placed at the bottom, except for the brand name and the caption, 'Pour Femme', on the right. The text includes a combination of three languages: French, in the expression just mentioned, Italian in the product brand name, and English, which has been used to name the set of products – 'Summer Collection' – and to give information about them – 'Perfumed Body Mist Without Alcohol SPF6, Shower Foam, After Sun Gel'. With the exception of 'Perfumed Body Mist', these details are also displayed on the products' packaging, both in French and in English, as part of the bipartite structure of the name.

By keeping this advertisement untranslated, the advertiser seems to gain from the connotations provided by the languages employed: the sensuality and trendiness often associated with Italian, the prestige of the French cosmetics industry, and the international character bestowed upon the products by the English language. The objectivity of the information has been relegated to background, and an emphasis has been given to the appealing pictorial message and to the associations evoked by the three languages used. Moreover, it should also be noted that these devices are likely to be part of a more general brand strategy, as a similar approach has been used to advertise Salvatore Ferragamo's perfume in Portugal.



Figure 45 – Salvatore Ferragamo Summer Collection

8.5.2 Mixed-language advertisements

Cosmetics mixed-language advertisements represent 19% of cosmetics advertisements selected for this study. This quota would have increased significantly if we had included advertisements that use the product name, or part of it, in the Portuguese copy. However, as those words have been considered as part of the tripartite or bipartite name structure, which has already been discussed, such adverts have been included in a different category – ‘Translated Advertisements’. The line dividing these two types of advertisements – mixed-language and translated advertisements – is sometimes blurred. In order to achieve accuracy, we have relied on the name displayed on the packaging, so as to decide which foreign words are or are not part of the product name. In other words, the inclusion in the body copy of product names in another language is not sufficient to regard those adverts as mixed-language advertisements, especially if the

words/expressions in question only have the function of product names in that text. There have been other cases which made it likewise difficult to draw a line between the two categories. On such occasions, the criteria used to place the advertisements under different headings will be provided in the analysis of the advertisements, so that the examples and figures may provide evidence.

Max Factor Seamless³⁶

This advertisement combines Portuguese and English in its copy. It could be argued that the only English word used is part of the name, but in the phrase 'É Seamless' ('It's Seamless'), the term 'Seamless' seems to play two different roles: it is a proper noun and an adjective. Its role as a proper noun is indicated by the capital letter at the beginning of the word and it may be read as: the product name is Seamless. As most proper names in cosmetics advertising it is not an arbitrary choice and it includes the meanings embedded in that word, namely those meanings related to the absence of marks. It is, according to Goossens, a case in which the ordinary sense of the name word is constitutive in establishing a reference for the product name (1985: 102). 'Seamless' is normally used as an adjective, which leads the reader to a second possible and intended reading: this foundation does not show any lines (no one can tell the person is wearing foundation). Given the nature of the product advertised and of the advertising discourse itself, which tries to recover all the meaning potential of lexical items and sentence structures, we may claim that there is an emphasis on the latter reading, thus on the adjective, which has been left untranslated in the Portuguese text. As explained in the section on cosmetic names, some Portuguese readers are likely to

³⁶ See English advert above, Figure 36 (Section 8.3).

miss the connection between the product and its name, and between the name and the text. In other words, if they are not acquainted with the English language, or with that specific term, readers will consider the first reading alone. Therefore, the wordplay will be missed, as well as some of the pleasure associated with deciphering adverts, and consequently, the involvement of the reader in that process may also be lost.³⁷



Figure 46 – Max Factor Seamless (Portuguese)

As far as the remaining text is concerned, namely the headline and the text below the picture, the translator has opted for a rather literal translation. While ‘Uma base invisível sem demarcação’ does not correspond exactly to the claim made by the English text – ‘No visible foundation line’ – as, according to the latter, what is invisible

³⁷ Alexandra Pinto draws attention to the importance of readers’ involvement, by emphasising the attraction exerted by language play upon individuals (1997: 191).

is the line normally left by similar products, and not the foundation, the Portuguese version seems to succeed in transmitting the idea that the foundation does not show, that it blends into the skin.

Clarins adverts

Although the advertisements selected for analysis contain different texts with their own peculiarities, it may prove useful for this study to start by presenting some common aspects as they raise general issues that may be used in a comparative analysis between Portuguese and English approaches. Most Clarins advertisements have been grouped under the category of ‘mixed language advertisements’, though their hybrid nature may not be as conspicuous as in the examples provided in the previous chapter. Clarins ads make use of a number of terms that, despite belonging to a different language, French, are introduced in the copy as if they were part of the target language.

As explained above (Chapter 6), it is not a question of importing words, nor a case of newly coined terms, but rather a case of loans, often sporadic loans, as many have only been found in these advertisements. Some of these words cause a feeling of unfamiliarity that might be slightly negative at times since they hinder a clear understanding of the copy and, consequently, of the product advertised. For example, the expression ‘efeito “autofocus”’ in the advert for Extra-Firming Foundation (Figure 42, above) has not been found in any of the other cosmetics ads collected, and not even the context provides a clear clue to its meaning. A similar case is the expression ‘sem “capiton”’, which, not surprisingly, is also displayed within inverted commas in the advertising text. For both expressions the advertising translator resorts to inverted

commas to deal with the uncommon terms, which appears to indicate a lack of more adequate options in the target language.³⁸

It should prove useful to compare these advertisements to their English counterparts since the strategy employed has been divergent: in both the cases analysed, there seems to have been concern to write copy that does not produce the feeling of unfamiliarity referred to above. 'Light correcting pigments' has been the choice to translate the part that reads 'pigmentos "autofocus"' in the Portuguese advertisement, and 'to improve the firming toning and refining of body contours' has been used in the English version instead of 'mais firme e mais lisa, sem "capiton"' in the Portuguese text. In the latter case, we may even state that the English translator has opted to omit the French expression 'sans capiton' from the outset, as the difference in the headlines seems to prove: 'Uma eficácia máxima sobre o "capiton"', in the Portuguese ad, and 'A new era takes shape', in the English version, which again may be a sign of concern for the reception of the text by an English-speaking audience.

The caption and the text reinforce the idea that the English versions differ significantly from the Portuguese ones, namely in their use of more familiar language, which results in a more target-oriented approach. Similarities between the two versions may be detected, which is not surprising as they are advertising the same product, and

³⁸ 'Capiton' is a French term used in cosmetics discourse to talk about cellulite. It seems to be part of cosmetics jargon and, as a result, may not be accessible to people who are unacquainted with this specific discourse. There are reasons to believe that this is a very specialised term as it is not present in ordinary French dictionaries, such as the *Dictionnaire du Français Contemporain* (1971). The *Nouveau Larousse Encyclopédique* (2001) contains this term, which may have different meanings, among which one that seems to correspond to its use in cosmetology: 'épaississement du tissu adipeux sous-cutané'. Thus, it is highly unlikely that it will be understood by the Portuguese audience in general, or even by readers with a special interest in cosmetics. There are some definitions of 'capiton' in specialised web-sites, such as www.cjoling.net/cellulite.html – 'La cellulite (capiton, peau d'orange, culotte de cheval) ne touche que la femme car elle est due à un déséquilibre hormonal entre l'oestrogène et la progestérone'.

are probably derived from the same basic idea and concept, but they have clearly been developed in divergent ways. If we visit the Clarins web-site (see extract below) and consider one of the products advertised, ‘Lift Minceur 2000’, for example, we may even speculate that the Portuguese version is closer to the French, where the basic concepts are outlined.³⁹ This tentative remark could be further supported if we compared the French text to its English counterpart,⁴⁰ namely the expression: ‘Plus mince, plus ferme, plus lisse sans capiton’, which, as we could see, has been translated into the Portuguese print advert word-for-word. Conversely, the English version, ‘For firmer, smoother skin without “sponginess”’, despite being closer to the French text than the print advertisement, uses an English term to translate the French expression in question:

Lift Minceur 2000 Plus mince, plus ferme, plus lisse sans capiton. Lift Minceur 2000 est le premier amincissant qui agit sur la protéine G, protéine cellulaire «clef» et «accélérateur» de la minceur. Cette exceptionnelle innovation Clarins explique l’efficacité record de Lift Minceur 2000, validée par des tests sur plus de 2000 femmes. Très concentré, il vous aide à affiner et regalber votre silhouette, tout en gommant le capiton.	Body Lift 2000 For firmer, smoother skin without “sponginess” Body Lift 2000 is the first body contouring treatment to act on the ‘G’ protein, the “ignition key” and “accelerator” to the body’s firming process. This exceptional innovation explains Body Lift 2000’s record effectiveness, tested by more than 2000 women. Highly concentrated, it helps you obtain a more refined silhouette and reduce a “spongy” appearance on the backs of the thighs and buttocks.
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The rest of the English text is evidently very close to the French version, especially if we take into account the metaphors employed – ‘ignition key’ and ‘accelerator’ – but, unlike the Portuguese advertisement, the English text uses more familiar expressions. It seems that despite the use of ‘sponginess’ in inverted commas to suggest that this might not be the technical term, the text remains accessible to the target audience.

³⁹ In <http://www.clarins.fr/fr/main/pb2/produit.cfm.?Id=59>, accessed on 10-01-2001
⁴⁰ In <http://www.clarins.fr/uk/main/pb2produit.cfm.?id=59>, accessed on 10-01-2001

We have already discussed the role of cosmetics names in a previous section, but it seems relevant, at this point, to mention that even the inclusion of some descriptive names in the text may disconcert the reader. For example, in the advertisements for Clarins body line, the introduction of the name of the products, 'Hulle tonic' or 'Crème Masvelt', or 'Fluid Désalterant e Masque Anti-soif', raises the question of the readability of the sentences and, ultimately, of the text. Terms such as 'creme', 'máscara (hidratante)' or 'tónico' are part of the Portuguese cosmetics jargon, which could make them suitable options in texts of this kind.

Not all French terms in Portuguese versions of advertisements are peculiar to this brand, as the widespread use of 'Fond de Teint' in cosmetics literature and advertising shows. Nonetheless, perhaps because some of the terms used in these advertisements are sporadic uses, or because some refer to the very substance or type of product or yet again because the Portuguese terms for those substances are widely used in current language, the French terms employed in the advertisements examined do not seem to have the same effect as the ones used in perfume advertising. Besides, they often hinder a smooth reading of the text. The fact that these ads sometimes resort to inverted commas or capitals in such terms seems to reveal a need to pre-empt any lack of accuracy, and difficulty in the search for Portuguese counterparts. Likewise, doubtful lexical choices, such as 'modulável' instead of 'moldável' (mouldable), point to some weakness in the translation presented to the Portuguese audience.

Due to a lack of research in this area, it is not possible to measure the effect such strategy may have in the reception of the advertisements. There has probably been no serious impact since the copy is often neglected by consumers in general. However, it certainly raises the question of the quality of advertising translations and proof-reading in Portuguese advertising. It is not the purpose of this study to embark on evaluative

analysis regarding the quality of translations. However, it seems difficult to avoid touching upon such aspects, especially when they pose questions directly related to this study. Furthermore, this series of advertisements has revealed some weak points from the language point of view, sometimes affecting target-culture linguistic norms, namely in terms of punctuation and spelling.⁴¹ A thorough analysis of one of the advertss may highlight some of the aspects mentioned, as well as offer further points for discussion. For this purpose, besides some examples taken from other advertisements, one advert has been selected, which is believed to be representative of Clarins advertising.



Depois dos 40 anos,
a pele torna-se
mais exigente.

O fond de teint
que **rejuvenesce**
visivelmente.

A linha anti-idade Clarins, enriquece-se de um *fond de teint* reservado às mulheres de 40 anos ou mais. Ele tem todas as qualidades. Um activo tensor natural, o extracto de ébano, que se associa aos melhores activos anti-idade para esticar novamente a pele e alisar as rugas. Uma textura deliciosamente emoliente e modulável, que se adapta a todos os tipos de luz sem marcar os traços, graças aos pigmentos de eleição "autofocus". 6 tons a escolher.

O resultado é perfeito, de manhã à noite, a pele fica radiosa e completamente lisa. E mesmo de muito perto, você parece mais jovem.

Clarins,
a beleza que
você ama.

Textura de emoliente e
Elipsoide. Não contém
Produtos final e não contém
www.clarins-paris.com

Teint
Multi-Régénérant
**MAQUILHAGEM
INÉDITA**



CLARINS
— PARIS —

Figure 47 – Clarins Teint Multi-Régénérant (Portuguese)

⁴¹ In another advertisement for Clarins (Body Line), there is a misspelled word - 'acelarar' - instead of 'acelerar' which reveals phonetic interference in orthography. There is also a punctuation mistake in the sentence 'A linha anti-idade Clarins, enriquece-se', in the advert under discussion, where the subject is mistakenly separated from the verb. These mistakes seem all the more important because they have been found in a public message, which has (presumably) been revised and read by several people.

Teint Multi-Régénérant – Extra-Firming Foundation

One of the first points raised by this advertisement is the choice of the French expression 'Fond de Teint' for foundation in the headline and body copy of the Portuguese version. It is not only used to refer to the product name, but to the type of product itself, as it is used in the lower case.

Fond de Teint vs 'Base'

As noted above, the use of this French term is not peculiar to Clarins, but it is not the only option found in Portuguese cosmetics advertising either, as some brands have adopted the Portuguese term, 'base'. Among the cosmetics advertisements collected, which promote this kind of product, the majority use the French term. 'Base' is used in about one third of the cases, and two advertisements use the term 'fluído' (fluid), which refers to a very specific type of product, as it excludes powder and stick foundations. Although the French term predominates, it is nonetheless possible to note some hesitation on advertisers' part as to which term is more appropriate, especially if we take into account that sometimes the same brand, for the same product, displays both the Portuguese and the French terms, even within the same advertisement:

Vichy - Aéra Teint - Fluído Mate Longa duração.
Porque um fond de teint não deve asfixiar a pele.⁴²

The adverts for Lancôme Photogénic also illustrate this indeterminacy. There are two versions of the same Portuguese advertisement: one in which 'fond de teint' is used, and another using both the French term and, more frequently, the Portuguese 'base'.

⁴² In the body text, 'fond de teint' has been used.

Despite the fact that 'base' is the term used in current Portuguese language when people refer to a foundation, it is true that 'fond de teint' has been widely used in cosmetics literature. For example, in the Portuguese edition of a perfume shop publication, there is a section on makeup tips which uses the French term:⁴³

Tirando partido do tom bronzado da pele, vamos começar por aplicar um fond-de-teint ligeiro e luminoso (...)

On the other hand, it is also possible to perceive some hesitation between using the French term or 'base', in articles and advertorials, and even in texts that show preference for the target-language term, as in the case below, there seems to be some reluctance to abandon the French expression and the meanings it carries, suggesting the sophistication and refinement believed to be evoked by French-sounding terms.⁴⁴

TIRE PARTIDO DA BASE

Não há nenhuma mulher que não fique mais bonita com uma *base* (*fond de teint*) bem escolhida e bem aplicada.⁴⁵

In English advertisements, namely in the ones for Clarins under analysis, there is no sign of hesitation between a French and an English term. From the very headline, the advertiser has opted for the word 'foundation'. It should be mentioned, however, that there is not complete consensus regarding the terminology of this kind of product. In various advertisements, both for French brands or for brands of English-speaking countries, the word 'makeup' has been chosen. Estée Lauder Revelation – 'Light-

⁴³ In *Perfumes&Co.*, July/August 2001, p.34.

⁴⁴ Marieke de Mooij discusses the impact of country of origin upon consumers' attitudes, drawing attention to the associations connected with stereotyped ideas of other countries, and the way international advertisers use them in world-wide campaigns, giving some examples such as, 'Made in France means style and elegance' (1994: 153-154).

⁴⁵ In *Activa*, January 2001: 76.

Responsive Compact Makeup SPF15’ – and Lancôme Photogénic – ‘Light-Reflecting Makeup SPF12’ – are but a few advertisements that illustrate this choice; whereas Bourjois Teint Secret – ‘An airless foundation for a sheer natural finish’ and Olay Complete Radiance – ‘Olay Complete Radiance Foundation’ – are examples of advertisements that use the term ‘foundation’. From the examples collected, both ‘makeup’ and ‘foundation’ seem to be equally recurrent terms, which might mean they are equally accepted. While the occurrence of the two in similar contexts may reveal some indeterminacy, both words are part of the English lexicon, unlike the Portuguese cases just discussed, which may have further implications. In Portuguese advertising texts there seems to be some tension between adopting a foreign term and a Portuguese one. On the one hand, advertisers try to gain from the associations with the language employed, as well as from the fact that it is an imported product of an international brand, regardless of its intelligibility by the target readers. On the other hand, by using the Portuguese term, advertisers ensure the text is going to be intelligible to the general reader.⁴⁶

Directness versus Indirectness

Another aspect that stands out when comparing the English and the Portuguese versions of this advertisement is the way they design the audience. From the outset, in the caption, the Portuguese advertisement bluntly addresses the age group intended – women over forty – whereas the English advertisement is more implicit:

Depois dos 40 anos a pele torna-se mais exigente. ⁴⁷	Because mature skin needs that little bit more.
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⁴⁶ In Appendix 3, Tables 6 and 7 contain examples of the different terms used for this product (in Portuguese and in English).

⁴⁷ Your skin becomes more demanding when you are over 40. (Our translation)

The way each advertisement constructs the image of the target reader in the discourse may influence the reader's projection in the ad, thus determining its range of action, either restricting or broadening it. In the case of the Portuguese caption, we may foresee a double effect: the caption may be restrictive by confining the target audience to women over forty, thus leaving out those younger ones whose skin also needs that product, or it may have a more positive result, by including all women of that age regardless of the real needs of their skin. It is possible to anticipate a side effect, as it is not common to see such direct reference to women's age, nor to when skin is supposed to become mature, in advertising. It may sound crude and slightly offensive, especially nowadays when the expression 'pele madura' has become part of the cosmetics jargon, thus solving the problem of mentioning the exact age. The English caption certainly targets a specific group but it is more embracing, as it allows the potential reader to decide whether she should include herself in the group of people who have mature skin, but without imposing a precise age.

This opposition – directness versus indirectness – is consistently maintained throughout the two versions, both in the respective headlines and in the body text. The headlines reflect the same dichotomy: a very straightforward claim, in the Portuguese text, which promises a rejuvenating effect, as opposed to the English, which makes a more general and implicit claim, stressing the product's efficacy:

O fond de teint que rejuvenesce visivelmente.	The high performance foundation.
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The first sentence in the Portuguese text, repeats the same idea conveyed in the caption and in the headline, thus referring directly to the age group addressed. The English

sentence maintains a more subtle tone, though it refers to the audience envisaged through a process of metonymy – mature skin, implying women who have mature skin:

A linha anti-idade Clarins, enriquece-se de um fond de teint reservado às mulheres de 40 anos ou mais.	Now mature skin can experience the benefits of the Extra-Firming range in a new foundation.
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The direct tone of the Portuguese message in the next example lies on the use of certain lexical items, such as ‘anti-idade’ (anti-age), which emphasises the idea that looking over forty should be avoided, and on the choice of such expressions as ‘esticar...a pele’ (stretch the skin) and ‘alisar as rugas’ (smooth the wrinkles), especially the latter as direct reference is made to wrinkles. Conversely, the English text avoids terms with negative connotations, opting for a more positive – and more usual in advertising – discourse, through the expression ‘gently firms and revitalizes’:

Um activo tensor natural, o extracto de ébano, que se associa aos melhores activos anti-idade para esticar novamente a pele e alisar as rugas.	The unique formula, containing ebony extract, gently firms and revitalizes mature skin.
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In the extract below, an emphasis on the efficacy of the product is expressed in both the Portuguese and English versions. As in the previous examples, the Portuguese text adopts a more straightforward tone, namely in ‘completamente lisa’, as it states that the skin becomes completely smooth (without wrinkles), whereas the English sentence conveys an agreeable though vaguer impression. These divergent strategies are maintained throughout the advertisement, up to the respective final remarks, which are consistent with the advertising tone adopted by each version:

A pele fica radiosa e completamente lisa.	Your skin is fresher looking and more radiant.
E mesmo de muito perto você parece mais jovem. ⁴⁸	Extra-Firming Foundation really answers the needs of mature skin.

Examples of this dichotomy have been found in other advertisements by Clarins and by other brands. In Clarins Lift Minceur 2000, for example, the Portuguese caption mentions the nature of the product, stressing its improved performance, whereas the English text refers to the function of the product in a more subtle way, through a more ambiguous sentence:

Clarins oferece-lhe um adelgaçante que vai mais longe.	A defining moment for body contouring.
--	--

The headlines for this advert contain an even more conspicuous difference in the advertising tone. The English version uses a very general statement, showing an awareness of language potential by recovering the double meaning in the expression ‘A new era takes shape’, which plays on the two meanings of ‘shape’ – a new era in cosmetics is developing – or the form of a (woman’s) body. The Portuguese headline, on the other hand, refers directly to the efficacy of the product, through a pseudo-scientific tone – ‘Uma eficácia máxima sobre o “capiton”’, besides including the word ‘capiton’, which, as we have explained, is likely to make the headline less accessible.

L’Oréal Plénitude Hydrafresh advertisements provide further examples of the different strategies adopted by Portuguese and English versions, which directly affect the discursive design of the audience. The Portuguese text adds an additional piece of information – ‘Para nós jovens’ – which indicates the audience aimed at by the advertisement. This piece of information, has been omitted by the English text, which

⁴⁸ Even from very close, you’ll look younger (our translation).

becomes more allusive, as a result. Instead, it seems to rely on the pictured model – Virginie Ledoyen – to suggest the audience envisaged. The definition of the target audience in the Portuguese advertisement is reiterated in the slogan since L’Oréal’s habitual slogan is slightly altered to account for the idea that the product is for young readers, as conveyed at the beginning of the advert – ‘Porque nós também merecemos’ – instead of the habitual version, ‘Porque eu mereço’ (‘Because I’m worth it’):

Para nós jovens, L’Oréal Plénitude cria o hidratante que refresca a pele.	L’Oréal Plénitude created the moisturising refresher for your skin.
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Although the examples provided may lead us to conclude that English advertisements are generally more allusive and that the Portuguese are more direct – subtlety as opposed to a certain bluntness in advertising – there is not enough evidence to support such a general premise. Nonetheless, it seems that it is still possible to claim that this is a recurrent feature when comparing cosmetics adverts of this language pair.

In some cases, such as the advertisement for Clarins Extra-Firming Foundation, under discussion, there may be other reasons that explain the translating options of the Portuguese text. An analysis of the French and English versions of this advert on Clarins Internet site⁴⁹ seems to indicate that the Portuguese advertisement has been based on the French concept, as the Portuguese version is very close to certain basic ideas. ‘40 ans et toujours rayonnant de jeunesse’ seems to be similar to the Portuguese caption, as it makes a clear reference to the age group targeted. Likewise, the English text on the Clarins web site is in many aspects akin to the print advertisement used in this study, ‘Finally a foundation that addresses the needs of mature skin’. Also revealing

⁴⁹ In <http://www.clarins.fr/fr/main/pb2/produit.cfm?Id=175> and <http://www.clarins.fr/uk/main/pb2/produit.cfm?Id=175>, accessed on 10-01-2001.

is the next sentence taken from the French version of this site – ‘Un teint visiblement plus jeune grâce à ce fond de teint anti-age destinée aux femmes de 40 ans ou plus’⁵⁰ – since it is so close to the first sentence in the Portuguese copy – ‘A linha anti-idade Clarins, enriquece-se de um fond de teint reservado às mulheres de quarenta anos ou mais’.⁵¹ The only, though significant, difference lies in the last part of the sentence of the French text, ‘et à toutes celles qui ont la peau sèche et délicate’, which is not present in the Portuguese version. The French text manages to cover a broader potential audience, avoiding the restricting character of the Portuguese version discussed above. These examples suggest that differences between the Portuguese and English adverts may not be only a question of English subtlety and of a more direct style in Portuguese advertising, but result from adherence to a source text (or guidelines) in French..

8.5.3 Translated adverts

This is the category that includes by far the largest number of cosmetics advertisements. Despite the profuseness of pictures in cosmetics advertising, advertisers normally provide the target-language readers with a Portuguese version of the wording, which indicates that information is regarded as a necessary component of the advertising strategy.

Translations of advertising texts in general, and of cosmetics adverts in particular, have a common pragmatic (ultimate) goal, in addition to text-specific intentions: to make the product advertised appealing to a ‘new’ target audience. The prevailing persuasive character of advertising texts, regardless of the discourses that they borrow from in order to achieve their ends, seems to require a target-oriented

⁵⁰ Emphasis added.

⁵¹ Emphasis added.

approach, in that to attain an intended goal, and write a successful target version, the translator may have to sacrifice formal or 'surface structures' of the source version.⁵² Given the symbolic and figurative character of advertising language, as well as the pragmatic nature of advertising texts, the translation of such texts is normally expected to involve a great deal of creativity, and hence some detachment from source-text formal or linguistic features. However, even though the corpus of Portuguese advertisements under examination includes examples of different translating methods, it does not reflect the freedom we might have expected from an effect-oriented translation, where, as we have mentioned, formal features are sacrificed more readily (see Newmark, 1991: 11). In the cosmetics adverts used in this study examples of literal translation abound, and not infrequently, even word-for-word translations. This fact should not concern us as long as these translations do not betray their *skopos*, thus resulting in poor 'adequacy', according to Nord's notion, or as long as they conform to the norms of 'acceptability' determined by the recipient culture, as noted by Toury (1995: 57). However, given the lack of research in the domain of advertising translation reception, it is not possible to account for the effect such translations may have had on the audience, as there are other marketing factors involved that may be responsible for the reception of a given product by target consumers.

This section provides an overview of the translation procedures employed in the translation of cosmetics adverts, so that we may then attempt to infer more general considerations with respect to translation issues. Where relevant, we will venture to make evaluative comments by analysing possible translation problems, and failures, so as to verify whether such translated texts have managed to achieve what we have

⁵² We have borrowed this expression from Vermeer (1998:44), who refers to 'surface structure' as the semantic and formal elements of a text.

considered as an ultimate essential ‘goal’ of translation in general: to produce a coherent target-language text that conforms to target-language/culture, within its target system.

For our analysis, we have selected several Portuguese and English versions of various adverts, which are representative of the translated adverts for this product category, or which present relevant cases for discussion. Where necessary, adverts in other languages will be used as well. We are not especially concerned with translating decisions motivated by linguistic features peculiar to structures of the languages involved in this study. We may occasionally refer to such cases, especially those that reveal some degree of interference believed to impact on the target text.

Shiseido Vital-Perfection



<p>Cuidado suave com protecção contra as agressões ambientais.</p> <p>O meio ambiente. Agride e coloca a pele sob stress diariamente. Vital-Perfection trata e protege a pele agredida com o seu eficaz EPC-K, um ingrediente suave e de uma tão alta performance, que auxilia na neutralização dos radicais-livres e da oxidação destrutiva. Ajuda a revitalizar e a proteger a pele de futuras agressões. A suavidade original da pele regressa e torna-se macia como nos tempos de juventude. Tratamento com protecção. Esta é a beleza de Vita-Perfection. Esta é a sua melhor pele de sempre.</p> <p>VITAL-PERFECTION</p>
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Figure 48 – Shiseido Vital Perfection (English)

Table 5 – Transcription of Portuguese version

The comparison of the English and Portuguese versions of this advert may provide relevant examples concerning the ‘literalness’ of Portuguese cosmetics advertising translations referred to above. In fact, a cursory glance at these two texts will reveal a striking formal resemblance, especially as far as punctuation is concerned. Even though there are structural differences between these two languages at this level, they seem to have been overlooked in view of the unusual target-language structures adopted, which does not mean that this has resulted in an ‘unusual’ target text. Indeed, in advertising this is unlikely to stir dramatic reactions, as it is not uncommon for advertisers to use their creative freedom, or as Leech calls it, their ‘copywriter’s licence’ (1966: 176), which often results in incursions into language conventions (see Chapter 3).

What may be important to note in this case is that any ‘unusual’ segmentation of the text seems to have resulted from the translational method, and not only from an advertising strategy. The first sentence, for example, includes a ‘forced’ segmentation – a suspension introduced by an unfinished sentence – which results in an unusual construction. However, if we continue to read the copy of this advert, we realise that the ‘reading flow’ of the two versions is not identical, as the English text seems to be broken more abruptly. The fact that the Portuguese language structure allows for an implicit subject, makes a continuous (phonetic) reading possible, as if no punctuation mark had been used, thus undermining the surprise effect introduced by the sentence break through the graphic punctuation mark.⁵³

<u>The environment. It assaults and stresses skin</u> all day.	<u>O meio ambiente. Agride e coloca a pele sob</u> stress diariamente.
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⁵³ Emphasis added.

There are minor structural and semantic shifts in the Portuguese text, such as the case of ‘all day’, which has been translated as ‘diariamente’ (daily or every day), or the omission of ‘on skin’ in the Portuguese headline, which may be due to the redundant character of the information as it is easily deducible from the pictorial elements. There are also changes in sentence structure (syntactic strategies):⁵⁴

The complexion’s original smoothness returns <u>as</u> the softness <u>of</u> its younger days <u>is</u> gently revealed.	A suavidade original da pele regressa <u>e</u> <u>torna-se</u> macia <u>como</u> nos tempos de juventude.
---	---

Two alterations may be found, in addition to the change from a passive structure, in the English text, into a reflexive one in the Portuguese version, which may be regarded as a formal requirement imposed by linguistic norms – ‘is revealed’ and ‘torna-se’. The first one concerns the conjunction ‘as’, establishing a cause-effect relationship, which is replaced by a co-ordinate clause in the Portuguese text, by means of the conjunction ‘e’ (and). The second shift results from the introduction of a comparative structure in the Portuguese text – ‘como nos tempos de juventude’, to translate ‘of its younger days’. These modulations, however, do not seem to cause significant alterations in text’s meaning, nor in the overall advert structure. What really seems to stand out in the translation is its literalness, which resides not only in identical textual segmentation, and cases of word-for-word translation, but also in similar formal schemes, namely parallelism, observable in the translation of the last two sentences of this advertisement:

This is the beauty of Vital-Perfection. This is your best skin ever.	Esta é a beleza de Vital-Perfection. Esta é a sua melhor pele de sempre.
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⁵⁴ Emphasis added.

Although, in general, the translated text does not seem to present potentially controversial characteristics from the point of view of its reception, there seems to have been some concern in preserving most of the source-text surface features. This is detectable in other advertisements by this and other brands, in some cases with more conspicuous examples of interference, which sometimes result in awkward structures that may jeopardise intratextual coherence.⁵⁵ The next example, another advertisement for Shiseido, contains various instances of interference that seem to have been caused by adherence to the source-language text.

Shiseido Collection⁵⁶

While the target text contains numerous examples that reflect some concern for producing a target copy that complies with target-language norms or expectations, mostly visible in textual segmentation, such as the construction of longer sentences, punctuated accordingly, it also reveals numerous instances of what seems to be unintentional interference, namely with respect to semantic and syntactic structures. The word order, for example, particularly where it concerns pre- and post-modification seems to indicate adherence to the usual English norm of pre-modification – adjective followed by noun – unlike the regular Portuguese order according to which the qualified noun precedes the adjective or modifier.

The table below includes a series of extracts from the advertisements under analysis that may demonstrate the frequent occurrence of such structures in the Portuguese translation:

⁵⁵ According to Newmark (1991: 78), in a wide sense, interference includes ‘all cases where the language of the translation is manifestly affected whether appropriately or not by the language of the original’.
⁵⁶ For reasons of space and resolution, the pictures of these adverts are in Appendix 1 (Figures 37 and 38).

1. Great new value	1. a) Um novo e profundo valor
2. ... ideas of different cultures	2. a) ... de diferentes culturas
3. ... methods of different people	3. a) ... métodos de diferentes pessoas
4. ... concepts from different minds.	4. a) ... conceitos de diferentes mentes.
5. This is the result of the poor communication	5. a) Este é o resultado da fraca comunicação
6. New communication systems	6. a) Novos sistemas de comunicação

It is a fact that the Portuguese language system allows for significant flexibility in word order, and that the deliberate inversion of the ‘usual’ order of words is frequently connected with stylistic devices aimed at conferring emphasis on a given utterance (Cunha and Lindley Cintra, 1984: 162, 270). However, these examples reveal a certain arbitrariness, and given the recurrent character of this device, which always coincides with the order displayed by the source text, it seems to be rather the result of literal translation than of any translational strategy intended to highlight the qualifiers or to obtain some stylistic effect.

The example 4 (a) raises additional problems concerning collocation and semantic aspects. In Portuguese, the phrase ‘conceitos de (diferentes) mentes’ reflects a rather unusual collocation and it is not very clear what is meant by this expression. In addition, no stylistic effect, or emphasis is detectable. It seems to have been, again, the result of interference, this time of a lexico-semantic order, namely in the choice of ‘mentes’ to translate ‘minds’. In this case, ‘mentalidades’ or ‘formas de pensar’, for example, would provide more acceptable options, more coherent, within this context. The sentence, as it is, causes awkwardness, which in this case may not be positive, as it seems unintentional, and not a device to win the reader’s attention, in view of an (apparent) absence of an effect of a stylistic or linguistic nature. Newmark defines ‘translationese’ as ‘an area of interference where the literal translation of a stretch of the source language text (a) plainly falsifies (or ambiguates) its meaning, or (b) violates usage for no apparent reason’ (1991: 78). The latter factor may apply to the example just discussed. Given the possibility of altering the usual word order to obtain certain

stylistic effects, the examples in 1 (a) and 3 (a) do not affect target-language linguistic constraints, apart from those of usage. Nonetheless, they present uncommon structures, which do not seem to contribute to any intended effect, except perhaps foregrounding the language of the advert itself. It is not clear, however, whether this has been a deliberate translating strategy.

The reason why we have regarded the above extracts as instances of unintentional and, in certain cases, of negative interference is twofold. On the one hand, a rhetorical or stylistic device involving change of the word order does not seem to fit the objective style of the target text, which coincides with that of the English-language version, and is thus intended to transmit seriousness through the use of a plain (pseudo)scientific discourse, emanating objectivity, though naturally blended with features attributable to cosmetics advertising, such as the use of subjective adjectives, and promises of a youthful skin. On the other hand, a planned strategy to capture readers' attention by means of unusual structures seems to be implausible, as the text presents numerous cases that reflect concern for target-language norms and common usage, by re-structuring sentences and punctuation according to the style commonly adopted in advertising texts of this type. The last paragraph, for example, contains examples of sentence re-structuring, some of which have resulted in near clichés of Portuguese advertising: 'Atualmente, a Shiseido concentra todos os seus esforços na preservação do sistema de comunicação da pele'.⁵⁷ Thus, there seems to be some inconsistency in the translational approach in this and in previous examples; a seeming hesitation between adhering to the source-text surface features, and trying to create a target text that seeks to respond to the target situation and, possibly, to readers'

⁵⁷ Emphasis added.

expectations. In the following examples, in addition to commenting on specific issues each of the advertisements may raise, we will attempt to reveal some aspects of this ‘hesitation’, which will receive more detailed attention later in this chapter.

Estée Lauder Re-Nutriv All-Day Lipstick

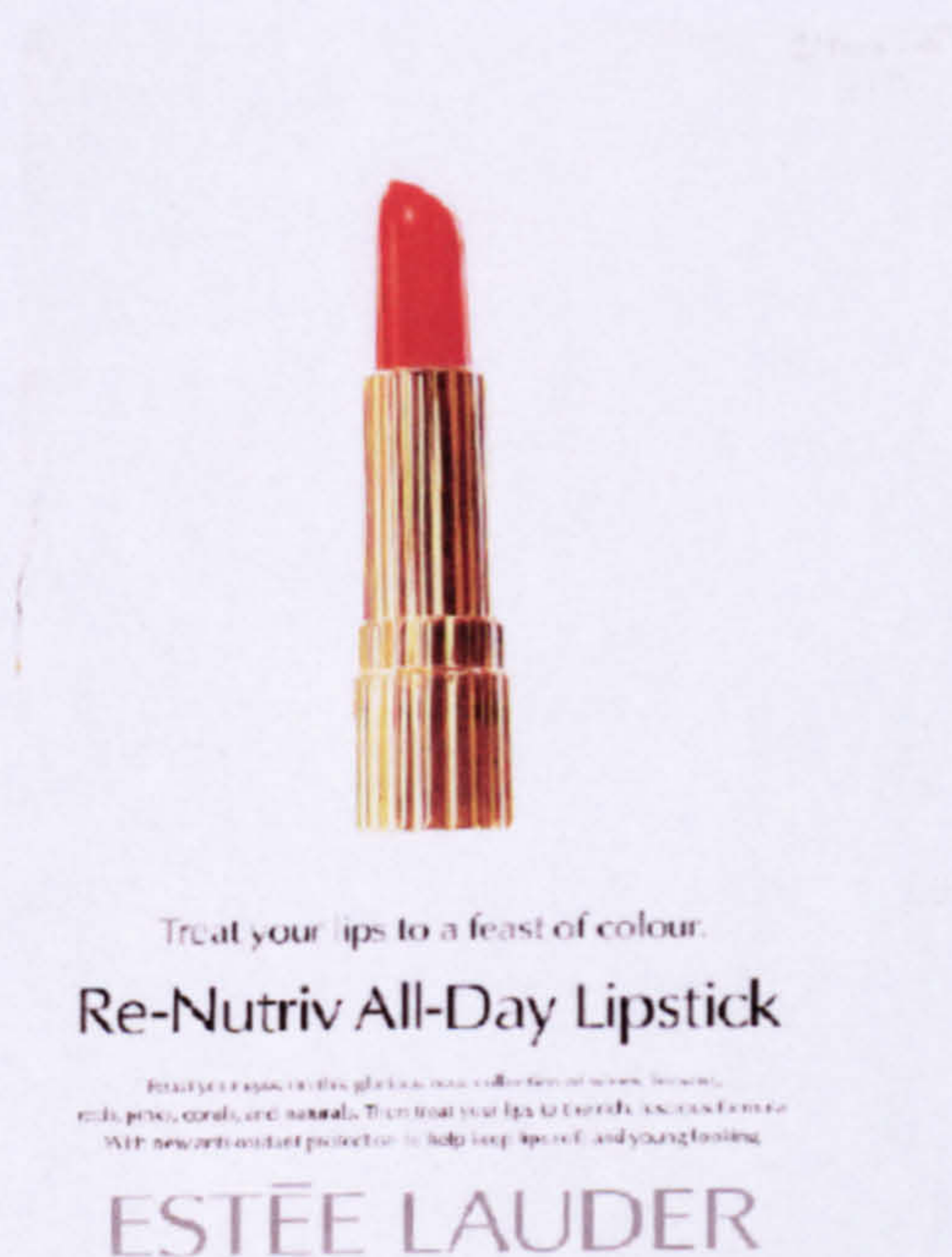


Figure 49 – Re-Nutriv (second part of double-page advert; English)⁵⁸



Figure 50 – Re-Nutriv (second part of double-page advert)

At first sight, there seems to have been a target-oriented approach, given the various shifts in the target text, especially involving syntactic and semantic strategies, which indicate that there has been some concern for the target-language norms. However, a more attentive analysis of the two versions may show that there is greater adherence to the source text than we may have expected. The first, which is a decision that affects the

⁵⁸ The first part of these adverts has been displayed below (Figure 51).

remaining text, concerns the translation of ‘Treat’ by the Portuguese verb ‘Trate’. The orthographic resemblance of these verbs, in addition to some convergent meanings in certain contexts, may have led the translator to opt for such translation. However, the meanings of the verbs in these adverts are not only semantically different, but involve different contexts too. This may be a decisive factor for textual coherence, as we expect to demonstrate by looking at the two texts in more detail:

<p>Treat your lips to a feast of colour. Re-Nutritiv All-Day Lipstick Feast your eyes on this glorious new collection of wines, browns, reds, pinks, corals, and naturals. Then treat your lips to the rich luscious formula. With new anti-oxidant protection to help keep lips soft and young looking.</p>	<p>Trate do seu sorriso com um festival de cores! Re-Nutritiv All-Day Lipstick Comece por se encantar com esta gloriosa colecção de novas cores. Beneficie depois duma deliciosa e rica fórmula inovadora, enriquecida com protecção anti-oxidante.</p>
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The English text establishes an analogy between the offering of a ‘banquet’ and the lipstick advertised. The metaphor is developed through language alluding to this theme, and is coherently kept throughout the text, through various lexical choices, beginning with the product name itself – ‘Re-Nutritiv All-Day Lipstick’– and the headline: ‘Treat your lips to a feast of colour’.⁵⁹ One of the possible meanings of ‘feast’ is ‘an unusually abundant and delicious meal’, which is supported by the linguistic context in the expression ‘Treat ... to’, which in turn involves the idea of entertaining someone with a meal.⁶⁰ This analogy is present in subsequent sentences, as well. Indeed, the text relies mostly on wordplay by presenting a series of manipulated ‘usual’ collocations, or idioms, as defined by Andrejs Veisbergs (1997: 161).⁶¹ The domain of food is thus

⁵⁹ Emphasis added.
⁶⁰ For definition of these expressions, see *The Oxford English Dictionary*, 1998. The expression ‘treat to’ is defined as follows: ‘entertain, esp. with food and drink, to show hospitality to; to regale, feast, esp. at one’s own expense (...) to entertain with (food or drink, or enjoyment or gratification)’.
⁶¹ For Veisbergs, collocation ‘refers to the habitual or expected co-occurrence of words as opposed to free combinations’ (1997: 161).

contrasted with the domain of makeup – lipstick, in particular – a contrast that is maintained throughout the copy, as well.⁶² The expression ‘Feast your eyes on’ manages to sustain the associations triggered by the headline and name, as this idiom evokes the domain explored in the advert through a literal reading of the verb ‘feast (on)’,⁶³ which involves the meaning ‘have a specially good meal’, and manages to retrieve additional meanings related to idea of looking at something attractive or pleasant. This kind of wordplay appears to result from a contextual ‘semantic transformation’ of an idiom, as noted by Veisbergs, namely a ‘dual actualization’, a device that invites both a literal and an idiomatic reading (1997: 157-159).

The enumeration of colours, which, not surprisingly, starts with ‘wines’, maintains the analogy. And the remaining copy evolves around the same concept, as in ‘Then treat your lips to the rich, luscious formula’, where the adjectives, ‘luscious’ in particular – often associated with a pleasant taste or smell⁶⁴ – are responsible for developing the metaphor. There is a balanced intratextual coherence, in the manner of wordplay that engages the reader in the language ‘game’. As noted by Veisbergs, wordplay based on idioms is a common device in advertising, which ‘is hardly surprising in view of their extreme verbal economy, offering as they do two meanings per phrase plus the pleasure of solving the puzzle into the bargain’ (1997: 160).

The Portuguese text, on the other hand, seems to lack some of the coherence found in the English version, not because it chooses not to maintain the analogy present in the English-language text, but rather because it fails to maintain its own internal

⁶² According to Bistra Alexieva (1997: 138), wordplay confronts more than just meanings but domains of human experience.

⁶³ Emphasis added to the example. According to the *Harrap's Dictionary of English Idioms* (1990), ‘Feast one's eyes on’ is an idiomatic expression that means ‘enjoy looking at’.

⁶⁴ In *The Oxford English Dictionary*, 1998: ‘1. Of food, perfumes, etc.: sweet and highly pleasant to the taste or smell’.

coherence. This may be explained by what seems to be a lack of consistency in the translation approach: in some instances there is an evident detachment from source text, and in others unexpected faithfulness. In other words, from the moment the analogy established in the source text is abandoned in the target text, which is an arguable though possible option, there should have been another textual strategy, and hence there is no reason to keep some of the elements that belong to the metaphorical language employed in the English advert. Despite seeming attempts to build a text according to target-language situation, in view of the numerous shifts introduced by syntactic and semantic strategies, the translator is influenced by some of the traits present in the source text. Firstly, the already mentioned option for translating 'treat' as 'trate' seems to have resulted in unwanted interference. The Portuguese verb involves the idea of 'take care of', which not only thwarts the possibility of maintaining a similar analogy, and hence the wordplay of the English-language advert, but also imposes a different direction upon the target text. Indeed, the assumption that the translator might have missed the whole strategy of analogy and wordplay in the source-language text does not seem far-fetched. For one thing, s/he used the immediate – in terms of phonetic and orthographic resemblance – meaning of 'treat', and the remaining Portuguese text reveals some unawareness of the network of associations involved. The translation of 'feast' as 'festival' results not only from that unawareness, but also from the previous choice involving the verbs 'treat' and 'tratar', which conditions subsequent choices. Moreover, the Portuguese sentence itself contains an unusual collocation – 'Trate do seu sorriso com um festival de cores',⁶⁵ as the word 'festival' also results from one possible word-for-word translation of 'feast', which seems to support the suggestion made previously that the idea developed in the source has been missed, and that this seems to

⁶⁵ Emphasis added.

be both a cause and a result of a literal translating method. This uncommon usage is only negligible or acceptable because we are dealing with advertising language, but it starts to expose some of the incongruity encountered in the target text.

Then in the body copy the translator adopts a different strategy and works on a new text, which, given her/his decision to drop the analogy triggered in the English version, seems to be a reasonable course of action. However, the inclusion of the adjective 'deliciosa', which is closely related to area of food, disrupts the textual coherence. In addition, the translation of 'rich' by 'rica', which is apparently unproblematic, results in an awkward structure given its linguistic context: 'rica fórmula inovadora, enriquecida com protecção anti-oxidante', a near pleonasm, which does not deliver any particular effect, and seems to have been created by a literal translation followed by the inclusion of a cliché common to target-language texts of this type. Lack of coherence is also manifested at other levels, namely in the interplay of text, namely the headline, and image. On close observation, we may notice some incongruity, as the face depicted does not show any smile, which is explicitly mentioned in the headline. In fact, the expression employed resembles slogans for toothpaste.



Figure 51 – Estée Lauder Re-Nutriv All-Day Lipstick (Picture)

These examples of internal incoherence seem to call into question the translational approach adopted, and to reflect some arbitrariness that may be imputed to the translator's unawareness of the discursive strategy employed by the English text. A decision to omit the wordplay and the idiomatic language present in the source-language text, and to replace it with other expressions, is by no means alien to translation of idioms and wordplay in general. Indeed, as noted by Delabastita (1997: 9-10), these aspects of language have often been connected with discussions of untranslatability. Kathleen Davis also discusses the reasons underlying the resistance of wordplay to translation, and argues that 'wordplay not only exploits the ambiguities of linguistic structures, but that foremost, it makes reference to the systemic operation of language itself', it is language's 'signature' (1997: 24).⁶⁶ She proposes viewing translation as the required countersignature of languages, but one which does not aim to 'replicate the original'.

By pushing back the spectrum of untranslatability often associated with the kind of language used in the English advert we try to demonstrate that such a problem is unlikely to be responsible for the choices made in the Portuguese text. In fact, we had already addressed this point in our theoretical discussion on untranslatability, but looking at an actual example provides a clearer view. The replacement of the domains used, and the creation of a new analogy, would be a possible solution, but to maintain similar associations may be feasible as well. What seems relevant to emphasise at this point is that the viability of translation is not an issue here. The factors that led to the choices made by the translator of the Portuguese version will have to be found

⁶⁶ By referring to language itself, wordplay constitutes language's own 'signature'. Davis does not regard this difficulty as a definite obstacle though. Instead, the author moves on to question the whole concept of 'untranslatability' itself, rejecting the idea of an absolute dichotomy (translatability versus untranslatability) based on the relativity of concepts, and adding that 'a counter signature attests the identity of its own difference as well as the identity of the original signature' (1997: 39-40).

elsewhere: failure to understand the strategies employed in the English text, as mentioned above, or the assumption that such devices are untranslatable. Or the two factors together, which seems more likely.

Finally, the Portuguese text leaves out the phrase ‘to help keep lips soft and young looking’, which does not influence the target text as far as reading is concerned, nor its internal coherence, but which seems to omit an important aspect of the advertising claim. By looking at the target text from the point of view of a target reader, it is not very clear why this piece of information has been left out. There is nothing in the textual structure nor in the content that might have motivated this decision, which seems to discard the possibility of constraints imposed by target-language linguistic-pragmatic norms. Graphic restrictions, concerning sentence length, the number of words or characters, could only be confirmed if we were shown the actual choices of the translator for that stretch of text. Besides, this is one of the rare cases where the target text is shorter than that of the English version – 35 against 48 words, and 143 characters against 190, respectively. Thus, layout does not seem to have been one of the reasons for the omissions pointed out. Indeed, even a rather literal translation of that stretch, such as ‘para manter os lábios macios e com um aspecto jovem’, would succeed in respecting space and word-number limitations.

Estée Lauder Revelation

This advert will help to demonstrate some of the points discussed so far, such as the predominant literalness of Portuguese translations, and instances of interference of source-language structures.

The headline, which is the first sentence in the advert, reveals a creative approach to the translation of the source-language text, and seems to have succeeded in

building an effective headline based on the information provided by the source text. It is built around the same basic idea – light and its effect on the product user – and, by drawing on an idiomatic expression, borrowed from religious discourse, it manages to recover identical associations plus the ones evoked by the Portuguese wordplay. Indeed, by using an expression rooted in the target readers’ collective memory, the advertisement manages to capture the readers’ attention. As noted by Odber de Baubeta, the religious discourse is a strong validating discourse as it is part of the collective consciousness, which makes it easily recognisable by readers in general, especially if they are part of the same Judeo-Christian cultural tradition (1995: 99-100).

<p>Discover your best light, day or night.</p> <p>Revelation</p> <p>Light-Responsive Compact Makeup SPF 15</p> <p>Now your skin can look fabulously fresh and flawless in any light – natural or artificial. The secret is this new makeup with special light-adjusting pigments and self-adjusting coverage. Transfer-resistant formula provides vital protection and comfortable all-day wear.</p>	<p>Descubra a luz que melhor a ilumina. Dia e noite.</p> <p>Revelation</p> <p>Base Compacta Ajustável à Luz SPF 15</p> <p>Agora a sua pele pode ficar incrivelmente fresca e sem defeito sob qualquer luz – natural ou artificial. O segredo está nesta nova base de maquilhagem que proporciona uma cobertura auto-ajustável, com pigmentos especiais também auto-ajustáveis à luz. Uma fórmula que não transfere a cor, dá protecção essencial e conforto durante todo o dia.</p>
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The body copy, however, reflects a different approach, as it is a rather literal translation, which, notwithstanding, seems to have produced a text that is deemed to be acceptable for the target situation. Even so, a more careful analysis is likely to reveal some less usual choices, such as the expression ‘sem defeito’, which resulted from a literal translation of ‘flawless’. This is a common expression in Portuguese, but it is more frequently used in different contexts, such as texts, or even advertising texts, about machines or manufactured products. An adjective, such as ‘perfeita’, carrying more positive associations, would be more likely to correspond to the target readers’ expectations of a text like this one.

The remaining text maintains a conspicuous closeness to the surface structure of the source text, except for minor alterations to information order, as in the second sentence, and for the paraphrase in ‘Transfer-resistant formula’, which has been translated as ‘Uma fórmula que não transfere a cor’, an expression that is in the least unusual and unclear. However, given the prodigality of pseudo-technical language in cosmetics advertising, this expression – no matter how enigmatic (and meaningless) it may seem – is bound to go unnoticed, or to be regarded by the reader as yet another technical term that seems to mean something favourable about the product advertised.

There are other examples of cosmetics adverts that, despite preserving the source-text formal structures, do not result in unusual texts. The advert for Estée Lauder Pure Color Crystal, for example, maintains the formal device employed in the source text – parallelism – though it introduces lexical-morphological changes. What is more, the translator manages to extend the parallel structure to the last sentence, which also uses a fixed expression, borrowed from the discourse of finance – ‘Um prazer acrescentado’ – creating wordplay based on ‘substitution’ of one of the elements of the expression (see Veisbergs, 1997: 158) – ‘valor acrescentado’:⁶⁷

English Text	Portuguese Text
Adjective Noun Noun	Noun Noun Noun
Adjective Noun	Noun Adjective
Adjective Noun	Noun Adjective
Noun Verb	Noun Adjective
New for lips and nails. Sheer colour. Brilliant shine. A pleasure to wear.	Novidades para a sua boca e unhas. Cores translúcidas. Reflexos brilhantes. Um prazer acrescentado.

⁶⁷ Even though this expression is commonly used in various discourses to express that something makes a positive contribution - is a value added - it is normally associated with the financial expression that is used to refer to ‘value added tax’.

Lancôme Vinéfit

LANCÔME
PARIS

Moisturise and energise every day
with the power of grapes.

VINÉFIT SERUM
LIGHT HYDRATING MOISTURIZER WITH GRAPE EXTRACT AND VITAMIN C

HOW Lancôme discovers the perfect daily dose of hydration and protection. This refreshing light formula, derived from green grapes, is bursting with vitamins and minerals to hydrate and energize skin.

Once absorbed, which are powerful anti-oxidants, combine with sunscreen to safeguard skin from the effects of environmental damage.

RESULT An immediate surge of hydration that leaves skin feeling fresh, energized and full of youthful vitality. Available in 2 refreshing textures: cream or fluid.

DELIVER IN BEAUTY

VINÉFIT
SERUM
LIGHT HYDRATING MOISTURIZER WITH GRAPE EXTRACT AND VITAMIN C
LANCÔME

www.lancome.com

Figure 52 – Lancôme Vinéfit (English)⁶⁸

With a view to comparing translational strategies employed by different languages in international advertising campaigns, namely Portuguese and English, we have selected different language versions of an advertisement by Lancôme Vinéfit, whose pictorial elements have been examined above. These adverts may help demonstrate that the translation of the same advertisement in different languages reveals not only different procedures that result from structural differences between languages, but also different approaches to the translation process, and possibly different translational norms. For the source-language text we have used the French advert on the Internet,⁶⁹ which seems to be a reliable source, as when compared to the Portuguese advert, it becomes clear that it contains the text used in the advertising campaign.

⁶⁸ The visuals used in the Portuguese advert are identical, and the copy has been transcribed below.

⁶⁹ In <http://www.lancome.com/france/skincare/animations/vinefit/savoir.asp>, accessed on 25-10-2000.

A rapid analysis of the headlines of the Portuguese and English versions is enough to reveal the divergent translating strategies adopted. The Portuguese translator uses literal translation, very close to a word-for-word translation, whereas the English opts for creating a new sentence based on the same concept, and keywords:⁷⁰

Chaque matin, l'énergie du raisin pour une peau belle à croquer.
Todas as manhãs, a energia das uvas para uma pele linda de 'morder'.
Moisturise and energise every day with the power of grapes.

The literalness of the Portuguese version, however, does not seem to have impaired the effect or the strength of the headline. On the contrary, the translator has succeeded in building an effective wordplay, which is similar to the French version, but contains and evokes meanings and associations of its own. The French expression 'à croquer' includes a literal meaning – 'broyer un aliment entre ses dents en faisant un bruit sec'⁷¹ – and a more idiomatic meaning – 'très joli'.⁷² Both meanings may be recovered in the advertising headline: the former expresses more sensorial associations, where the picture of the grape plays an important role, and the latter prompts the wordplay, which naturally evokes favourable associations. The Portuguese expression 'linda de morder' contains the first meaning, evoking the same sensorial aspects, though the Portuguese verb ('morder') does not include the idea of noise produced by the bite, a meaning that may be easily prompted by the picture. In addition, it also draws on a Portuguese expression – 'lindo(a) de morrer' – by replacing one of its terms and profiting from their phonological resemblance: 'morrer' and 'morder'.⁷³ In this way, the Portuguese advert

⁷⁰ Emphasis added to all extracts.
⁷¹ In *Nouveau Larousse Encyclopédique*, 2001.
⁷² In *Dictionnaire du Français Contemporain*, 1971.
⁷³ The colloquial expression referred to is used to express great enthusiasm when describing something or, more commonly, someone as extremely beautiful.

presents a device common to this type of discourse: the manipulation of idiomaticity to create playful language, which can be easily recognised by readers.

The remaining text reflects the literalness mentioned above, which is likely to owe its effectiveness to the proximity of the language pair in question. Nonetheless, there are instances that reveal interference of the source text, mainly visible in certain lexical choices, such as ‘anti-radicalar’ and ‘tónus’, which have not occurred in any of the other Portuguese adverts for cosmetics used in this study. The Latin origin of ‘tónus’ helps to make this term more familiar to the target reader, who is bound to associate it with more common related terms, such as ‘tonificar’ or ‘tónico’, frequent in texts of this type.⁷⁴ ‘Anti-radicalar’, however, is more likely to stand out either as a neologism or as some enigmatic technical term, frequent in cosmetics adverts. The only related expression encountered in the corpus of this study is ‘radicais livres’ (free radicals), which, notwithstanding, has only three occurrences. Instead, ‘anti-oxidantes’ is normally used in advertising texts that refer to the protective properties of a product against free radicals. This is the expression adopted in the English version (‘anti-oxidants’), which is based on the information provided by the source text, but clearly target-language oriented, hence freeing itself from constraints related to source-text surface structures. The result seems to have been not only a more explicit text in some instances, such as the above example, but also a text full of clichés common to adverts of this type: ‘This refreshingly new formula’ or ‘bursting with vitamins and minerals’. On the other hand, while the Portuguese version clearly adheres to the source text, it also reflects some degree of explicitness, which seems to be visible in the choice of

⁷⁴ See Table 8 in Appendix 3, for occurrences of related words in Portuguese adverts.

‘grainha da uva’ to translate ‘polyphénols de raisin’, instead of the technical term used in another sentence – ‘polifenois’ – making it more familiar to the general audience.

<p>VINÉFIT Chaque matin, l'énergie du raisin pour une peau belle à croquer. Le meilleur du raisin, pour le 1er soin énergisant protecteur. La recherche Lancôme offre à la peau toute la richesse des nutriments essentiels du raisin pour renforcer son tonus, et toute la puissance des polyphénols de raisin, anti-radicalaires incomparables, pour lui apporter le meilleur de la protection. Résultat: une peau hydratée, énergisée, protégée. Eblouissante de santé, pour longtemps.</p>
<p>Todas as manhãs, a energia das uvas para uma pele linda de ‘morder’ VINÉFIT SPF8 Tratamento hidratante energético completo à base de nutrientes e polifenois de uva. O melhor das uvas para o 1º tratamento energético protector. A pesquisa Lancôme oferece à pele toda a riqueza dos nutrientes essenciais das uvas para reforçar o seu tônus e todo o poder da grainha de uva, um anti-radicalar incomparável, para proporcionar o melhor da protecção. Resultado: uma pele hidratada, energética, protegida. Resplandecente de saúde, durante muito tempo. Existe em duas texturas, fluído ou creme, de uma espantosa frescura.</p>
<p>Moisturise and energise every day with the power of grapes. VINÉFIT SPF15 Complete energising moisturiser with grape polyphenols and nutrients Lancôme discovers the perfect daily dose of hydration and protection. This refreshingly light formula, derived from green grapes, is bursting with vitamins and minerals to hydrate and energise skin. Grape polyphenols, which are powerful anti-oxidants, combine with sunscreens to safeguard from the effects of environmental damage. Result: An immediate surge of hydration that leaves skin feeling fresh, energised and full of youthful vitality. Available in 2 refreshing textures, cream or fluid.</p>

We are not questioning here the combination of different translating procedures within the same text or stretch of text. Different methods can and do normally co-occur to deal with different cases or problems during the translation process. Nor are we trying to establish a relationship between certain procedures and the success of the translation, or different degrees of interference. What these analyses seem to reveal is a deeper and more general issue: that of different approaches to the translation process as a whole. It is not always evident whether the translator assumes a clear position as to the role the source text is expected to play in the translation of the target text, which raises relevant

issues for translation studies, namely the role of interference in the target language, and, as a consequence, the nature and role of the translational norms in this process.

8.6 On the Role of Interference in Cosmetics Adverts

The term 'interference' does not lend itself to a simple clear-cut definition and therefore needs clarification so as to avoid inconsistency. If we consider the observations made above regarding interference, including the definition proposed by Newmark, the first problem posed by this concept concerns the variety of cases where it can be applied. According to this author, we may use the label 'interference' in every instance where the target-language text is affected, either positively or negatively, by the source-text language, which implies that we may be dealing with an inescapable fact of translation.

This broad definition covers different cases where traits of the source-language text become 'visible' – deliberately or not – and as such the text reveals itself as a translation. Thus, an analysis of interference in translated texts seems to raise yet another problem: that of intention. In other words, in cases where the influence of the source language becomes conspicuous, we may have to decide whether this has been the result of a deliberate action to include some traits of the source language so as to achieve some purpose, or whether interference has resulted from unawareness of some source-language features, or source-language norms, or even from inattentive literal translation, in which cases the notion of 'translationese' may be applied.

Newmark refers to the negative and to the positive aspects of interference – 'The Virtues and Vices of Interference' (1991: 78-86) – and regards as instances of positive effects literally translated idioms that come to be considered as universals, or translated literary work, which can be enriched by this device. Interference in literary translation, in particular, raises great controversy, since it may be viewed either as a violation of

target-language norms, or as a way of enriching the host culture and language system. This question is connected with the tension between literal and free translation, domesticating and foreignising tendencies, which find in literary translation a rich soil for discussion.

Gideon Toury looks at this issue within the framework of descriptive studies, which means that 'interference' is regarded as a detectable feature in translations, rather than as a positive or negative consequence of translation. In his discussion of translational laws, Toury suggests the formulation of the law of 'growing standardisation', which implies that translations often manifest greater standardisation than source texts (1995, 268), and the law of 'interference', according to which, features of the source text are likely to be transferred to the target text (1995: 275). He explains that the degree of interference is connected with several factors, namely the extent to which the make-up of the source text is taken as a key factor in the translation process, as well as the conditions of the target culture, particularly the acceptance or resistance to interference, which provides a relevant insight for our discussion. Before we explore these issues, however, we will attempt to provide an overview of the marks or features in the texts analysed that may reveal some degree of interference. The following list contains the most common and explicit instances of interference encountered, which does not mean that we have exhausted all the possibilities:

- Foreign words (loan words);
- Unusual lexical items (new), which are similar to lexical items of the source-language text;
- Unusual collocations;
- Unusual syntactical structures;

- Violation of TL structural norms.

These categories are naturally very broad, and hence need to be contextualised. In addition, there may be cases where the boundaries between a ‘naturalised’ term, or a newly coined word, and one that has definitely become part of the official Portuguese lexicon are rather blurred. Until recently, a frequently used term such as ‘stress’ and related words belonged to the category of neologisms, a situation which has been changed by its recent inclusion in the Portuguese dictionaries:⁷⁵

Este tratamento completo palia as consequências cutâneas das deficiências e dos malefícios do stress e da poluição. (Sisley Sisleya)

Tenho uma potente acção “anti-stress” (...) A pele da mulher está sujeita a duras provas e é normal que se apresente “stressada”. (Shiseido The Skincare)

The inverted commas in ‘anti-stress’ and in ‘stressada’ clearly signal the use of lexical items that have not yet entered the lexicon of the main language employed. It should also be noted that the status of ‘stress’ as a foreign word, or even as a neologism, seems to be uncertain, as the different ways of dealing with this term seem to indicate – with and without inverted commas. This may also be a sign of a state of transition, a stage where the word seems to be moving towards acceptance into a new language system.

There are also cases that involve words that are part of the jargon of a certain area, such as that of cosmetics. Thus, their use in advertisements may not be the result of direct interference, but an attempt and a strategy to evoke familiarity with the ‘language of cosmetology’. As examples of such cases we may find ‘lifting’, ‘em stick’ or even ‘fond de teint’, which has been analysed above (Section 8.5.2). Whether we

⁷⁵ See *Dicionário Editora da Língua Portuguesa*, 2003, for example. Emphasis added to all examples.

adopt a sceptical or a purist stand to these uses, and hence regard them as intrusive, or whether we regard them as a natural consequence of intercultural communication and language development, their widespread character seems to validate them, at least in certain types of discourses, such as advertising:⁷⁶

Um fond de teint com água em stick, com uma surpreendente sensação de frescura.
(Christian Dior Teint Glacé)

Verdadeiro concentrado de eficácia: um efeito “lifting” e drenante visíveis e uma acção reafirmante. (Lancôme Rénergie Contour Lift)

Moreover, when analysing examples such as these ones, we should bear in mind that international advertising texts may be regarded as ‘hybrid texts’, as suggested by Christina Schäffner and Beverly Adab (1997: 326), in that advertisements are frequently the result of international strategies and are thus a ‘hybrid of social values as well as of linguistic patterns’. According to these authors, today’s international communications tend to generate this kind of texts (1997: 325):

A hybrid text is a text that results from a translation process. It shows features that somehow seem ‘out of place’ / ‘strange’ / ‘unusual’ for the receiving culture, i.e. the target culture. These features, however, are not the result of a lack of translational competence or examples of ‘translationese’, but they are evidence of conscious and deliberate decisions by the translator. Although the text is not yet fully established in the target culture (because it does not conform the established norms and conventions), a hybrid text is accepted in its target culture because it fulfils its intended purpose in the communicative situation (at least for a certain time).

The definition suggested by the authors may raise three relevant questions for our discussion: (a) whether we should regard the examples discussed above as instances of ‘translationese’, or as ‘hybrids’; (b) the relevance of ‘intention’ as a key criterion in the

⁷⁶ Emphasis added to all examples.

process of analysis of such examples; (c) the role of foreignness in advertising texts, an issue that has been discussed in the previous chapter, but which seems to be pertinent for our discussion of interference. In addition, the degree of acceptability of texts that present the characteristics just described may reveal not only the underlying translational norms concerning advertising texts, but also important features of the host culture, namely its openness to external influence, as well as issues of identity and power relations between the cultures involved.

Another aspect raised by this discussion concerns the potential effects of interference on the advertising text, a question which is connected with that of purpose or intention referred to above – whether there seems to have been an intention, or not, to produce a text that openly reflects features of the source-language text in order to obtain some effect. This may involve a very complex decision as it may determine the success of a given text, or establish the difference between intended and non-intended interference, an aspect that has been a major concern in the analyses carried out in the previous section. One of the key criteria used to determine the possibility of some kind of intention underlying a given instance of interference has been its purpose or function in the text. Therefore, the seeming absence of such a purpose, or the lack of any visible effect of a semantic, pragmatic or stylistic order, has been a decisive factor. Another criterion used to assess the motivated, or rather, the unmotivated character of interference, has been the consistency and the coherence of the textual network. This seems to be a more reliable factor as it involves less subjectivity. Cases that reflect poor coherence frequently involve inappropriate lexical choices in a given context, in many cases connected with the use of ‘false friends’ that somehow disrupt the internal cohesion and coherence of a text (see for example the analysis of Estée Lauder Re-

Nutritiv All-Day Lipstick, 8.5.3).⁷⁷ This criterion is also connected with the intelligibility of the target text. In general, given the persuasive nature of advertisements, these are not expected to present texts that the target audience is incapable of deciphering, at least, not deliberately.

Fulfilling only one of the requisites – purposefulness, coherence, or intelligibility – may not always be sufficient to produce a successful piece of translation. For example, an obvious deliberate use of a loan word, such as the French term in a Clarins advert (Lift Minceur) – ‘sem “capiton”’ – which has apparently been used to bridge a lexical gap in the target language, may have served this purpose but it seems to be a potential cause of hindrance to the intelligibility of the text, as discussed above. Moreover, the extent to which this can be considered the result of a lexical gap is arguable, as, even though there may not be a Portuguese term or expression that matches all the discursive features of the French word, the Portuguese cosmetics jargon presents some possible solutions, which are commonly used in similar contexts, such as ‘casca de laranja’ and ‘celulite’.

Determining the role of interference in a given text, as well as the underlying reasons for its use can be a complex endeavour as, in addition to questions related to textual coherence or effect, it may also involve assumptions about the translator’s motivations and competence. Besides, we need to take into account regular occurrences of ‘imported’ terms and structures as part of the conventions and norms governing this particular genre. The analyses of a number of untranslated and mixed-language adverts, not only in cosmetics but also in perfume adverts has shown that the choice to keep the

⁷⁷ In Peter Fawcett’s *Linguistic Theories Explained*, the corresponding French expression ‘faux amis’ is defined as ‘source-language words that look like target-language words but which mean different things’ (1997: 43; see also p. 148).

language of the original or to use (loan) words in languages other than that of the target culture is often a deliberate marketing strategy.

As the main purpose of this discussion is to attempt to describe and infer the functions of interference in translated advertising texts, and as we anticipate both positive and negative effects, either resulting from intended interference or not, it seems necessary to examine the cases encountered. Looking at these cases may help determine and describe the possible effects and the role of interference, as well as account for the possible target-language translational norms at work, particularly those governing the translation of advertising texts. Drawing a clear-cut line between positive and negative effects of interference does not seem possible nor desirable given the reasons stated above. However, it seems equally difficult to avoid any kind of evaluative commentary. Thus, an attempt to differentiate between cases that involve some purpose or intention to produce a given effect, and cases that may seem to lack a communicative intention of some kind may help reduce subjectivity, as well as begin to outline a distinction, as long as some room is left for a 'fuzzy' area that might accommodate less evident or more ambiguous cases.

In the analyses provided above, we have focused mostly on cases where interference seems to have generated less desirable effects. Table 6 offers an overview of some of the cases considered, including a summary of the effects noted in the analyses of the respective adverts. At first sight, it seems that we have only given attention to the less positive aspects of interference. However, regarding these factors as positive or negative may not always be so linear. For example, 'lack of coherence' and 'lack of intelligibility' seem to be more evidently attributable to failure on the part of the translator to fully understand the source text or to produce a target-language text that conforms to target-language norms. Hence these effects may be more easily labelled as

negative instances of interference as they give rise to a text that does not completely fulfil its communicative intentions. ‘Awkwardness’ and ‘artificiality’, on the other hand, require a more thorough analysis as they may, in some cases, belong to that ‘fuzzy’ area mentioned above.

Advert	Text	Lack of coherence	Lack of intelligibility	Awkwardness	Artificiality
Lancôme Vinéfit	‘... a riqueza dos nutrientes essenciais das uvas para reforçar o seu <u>tónus</u> e todo o poder da grainha da uva, um <u>anti-radicalar</u> incomparável...’			✓ (adapted word/new word)	
Lancôme Photogénic	‘O seu complexo reflector Photo-Flex® controla a luz, difundindo-a em suavidade...’			✓ (unusual collocation)	✓
Clarins Lift Minceur	‘Uma eficácia máxima sobre o “capiton”.’		✓ (loan word)	✓	
Clarins Teint Multi-Régénérant	‘Uma textura deliciosamente confortável e <u>modulável</u> [a] graças aos pigmentos de efeito “ <u>auto-focus</u> ” [b].’ ⁷⁸		✓ (a+b) [a] wrong word [b] new word	✓ (a+b) a: error	
Shiseido Collection	‘Um novo e profundo valor pode surgir da combinação de <u>diferentes culturas</u> , <u>métodos de diferentes pessoas</u> e <u>conceitos de diferentes mentes</u> . [c]’			✓ (unusual word order) [c] poor lexical choice	✓
Shiseido Vital Perfection	‘O meio ambiente, Agride e coloca a pele sob stress diariamente.’			✓ (unusual segmentation)	
Estée Lauder Revelation	‘Agora a sua pele pode ficar incrivelmente fresca e <u>sem defeito</u> .’			✓ (unsuitable context)	
Estée Lauder Re-Nutritiv All-Day Lipstick	‘Beneficie depois duma <u>deliciosa e rica</u> fórmula inovadora, <u>enriquecida</u> com protecção anti-oxidante...’	✓		✓	

Table 6 – Cases of Interference⁷⁹

If we refer back to some Portuguese versions, such as Clarins Teint Multi-Régénérant and Clarins Lift Minceur, which employ French terms believed to hamper a smooth

⁷⁸ The choice of ‘modulável’ instead of ‘moldável’ has been the result of a misleading word-for-word translation, which has relied too much on the closeness of the two languages involved, as we may observe in the extract of the French text in the Internet: ‘Une couvrance modulable selon le maquillage souhaité’ (emphasis added).

⁷⁹ Emphasis and letters marks ([a], etc.) added.

reception of the advertising text, we have to consider that they may have been deliberately used to fill a linguistic gap, which may (or not) be attributable to the translator's inability to find a target-language solution, or to serve a more pragmatic purpose: to add a French character to the product. This device is not alien nor new to the translation of advertising texts. Whether deliberate or not, this could be a desirable effect, which may nonetheless be unable to compensate for the lack of intelligibility produced. Lancôme Photogénic, on the other hand, provides a case where interference may be more readily attributable to failure on the part of the translator to cope with the influence of the source-language text. As we have previously noted, there are different Portuguese versions of this advert. Two of these versions employ an awkward collocation (2),⁸⁰ which seems to have resulted from a word-for-word translation from the French. The other version (3) conforms to target-language conventions as it manages to overcome the illusive similarity of the language structures involved, hence using the expected preposition:⁸¹

(1) Système réflecteur exclusif Photoflex® pour diffuser la lumière en douceur sur le visage.⁸²

(2) O seu complexo reflector Photo-Flex® controla a luz, difundindo-a em suavidade para dar luminosidade ao rosto.

(3) O seu complexo reflector Photo-Flex® controla a luminosidade, difunde-a com suavidade para dar vida ao rosto.

The next advert illustrates cases where interference is overtly used with the intention of evoking foreignness, or the positive associations provided by a given language. This

⁸⁰ The versions in *Elle*, November 2000 and in *Cosmopolitan*, April 2000.

⁸¹ Emphasis added. The third version is from *Cosmopolitan*, May 2000.

⁸² In http://www.lancome.com/_france/bdd/display.asp?lg=fr&cn=FR&product_id=71 on 25-10-2000.

does not mean, however, it is free from the awkwardness referred to above, nor that it manages to obtain the desired effects, but rather that both purpose and intention seem to be relevant criteria for analysis:

Se for na rua e ouvir ‘I love you baby’ é para si. (Headline of Cibelle Coleção Baby)

From the discussion above we may infer that interference is responsible for effects other than the ones mentioned in the table, which may indicate that the role of interference needs re-evaluation. Thus, in addition to the effects listed – awkwardness, artificiality, lack of coherence, lack of intelligibility – interference seems to be part of a deliberate strategy to evoke foreignness in a variety of ways, such as international character, country-related stereotypes, country-related features, among others. Moreover, the use of certain expressions in another language, namely French and English, may also transmit an idea of familiarity and expertise, associated with the adoption of terms and expressions used by makeup professionals and in beauty-care literature.

Even if we consider less desirable consequences of interference, it seems that, in general, the cases discussed use recurrent devices, and that literalness is a common procedure in the translation of cosmetics advertisements into Portuguese, whether it results in visible interference or not. Moreover, interference seems to be part of accepted translational norms and frequently plays a major role in the advertising strategy, contributing to produce a text that appeals to target readers, thus guaranteeing its acceptability.

To conclude this brief discussion on interference, and based on Toury’s framework concerning this issue, it is possible to elicit, from the above analysis, that the Portuguese cultural system seems to manifest high tolerance to interference, which, as we have seen has different motivations and takes multiple forms, summarised below:

- Deliberate interference, which aims to produce a certain effect.
- Inadvertent interference, which results from adherence to source-text features.
- Inadvertent interference, which derives from misunderstanding of different aspects of the source text.

In addition to the more direct motivations examined above, we may attempt to infer other factors that contribute to the formation of certain target-culture conditions, which, in turn, may have led to an increased tolerance of interference in the translation of advertising texts. First, cosmetics advertising texts circulating in Portugal are mostly translated texts, which means that ‘native texts’ may not be enough to establish a corpus of reference, and that even the production of Portuguese source texts is likely to be influenced by discourse features that have entered the system through translation. Although this hypothesis may appear far-fetched, some historical data from the first Portuguese advertising agency – Manuel Martins da Hora – seem to corroborate these findings. With respect to the adverts for Lux in the 1950s, Cardal and Almeida explain that the agency’s work consisted mostly in translating the texts into Portuguese, which were then sent to Paris, where they were composed and edited, and subsequently returned to Portugal (1994: 102).

Second, in view of the actual mistakes that have been found in some of the texts, we may suggest that in some cases, even those not so obvious, interference may be connected with lack of experience of the translators’ themselves. Even though it has not been possible to obtain factual data concerning the distribution of translation tasks in agencies, some of the texts reveal that verbal elements, the body copy in particular, receive less attention than pictorial elements, and sometimes seem to reflect lack of

expertise. The latter aspect is considered in Toury's analysis, about which he claims that accomplished translators are bound to be less affected by the source-text make-up (1995: 277), although this factor alone may prove insufficient to fully explain this phenomenon.

Perhaps more important than the circumstances just described are socio-cultural factors, which determine not only resistance or acceptance of external influence, but also the type of text in which it is possible. These factors are inextricably tied up to the prestige and dominance of one language/culture over the target culture, as 'tolerance of interference – and hence the endurance of its manifestations – tends to increase when translation is carried out from a "major" or highly prestigious language/culture, especially if the target language/culture is minor or weak in any other sense' (Toury, 1995: 278). Like foreignness, interference involves questions of cultural and linguistic hegemony. It seems that translation matters are inexorably intertwined with power relations, especially those affecting inter-language and inter-cultural transfers. The relative position of the Portuguese culture in relation to hegemonic languages and cultures seems not only to favour adherence to source-text features, but also to make some of those features part of the discursive translational (and advertising) strategies.

9. CONCLUSION

In the introductory remarks to the present study we mentioned we were aware that we would not touch all issues nor answer all questions raised by the translation of advertising. Even after we have narrowed our object of study, and concentrated on the analysis of perfume and cosmetics adverts, the vastness and complexity of the two main areas involved, in addition to their interdisciplinary character, make any attempt to exhaust all matters remarkably difficult. Thus, we have assessed and discussed some of the relevant aspects of the translation of adverts, by drawing attention to the peculiarities of this activity.

First, we looked at the translation of advertising from different perspectives, in particular those coming from the fields which are directly connected with this issue, bearing in mind that both translation and advertising are not isolated fields, but require a transdisciplinary approach that enables us to consider the different dimensions involved in the translation of advertisements. We have begun by examining some aspects of international advertising, which is, as we have seen, one of the stages of international marketing, and is therefore influenced by and dependent upon marketing strategies. This section has focused mostly on the external, or 'exogenous' factors, as suggested by Guidère, since it has aimed to provide a brief discussion of the socio-economic conditions affecting the internationalisation of products, and, in particular, the standardisation of advertising campaigns.

We then proceeded to an examination of the peculiarities of advertising discourse in order to understand the possible motivations underlying the features of this discourse and of the processes at work in the translation of advertising texts. The framework provided by discourse analysis has allowed us to look at advertising as one

of the discourses of society, as well as to consider the motivated character of its features, its texture, as influenced and influencing the broader cultural system of which it is part, and therefore as a discourse which interacts with other discourses. Moreover, Fairclough's discussion of the power exerted by languages and discourses has shown that advertising is a reflection and a factor of the symmetries and asymmetries in society. This perspective has also been useful for the analysis of advertising translation – processes and products – which is also part of the cultural system, in our view, the system of the receiving culture, and is thus part of the discursive practices, entering the network of relations between discourses, and reflecting both intra-lingual and inter-lingual power relations.

The comprehensive concept of text provided by discourse analysis has proved essential for the discussion of multi-modal texts, such as adverts, which rarely consist of verbal elements alone, and in which extra-textual, contextual and situational factors play a significant role. Therefore, as our corpus consists mainly of print adverts, in which the pictorial dimension plays a major role, we have resorted to Kress and van Leeuwen's grammar of visuals, which, together with Forceville's model and Messaris's approach to the role of visuals in advertising, has supplied the tools to read and understand visual design, especially its interaction with the remaining elements of the advert, in our case verbal elements, in particular. As the advertising message is the result of the interaction of pictorial and verbal dimensions, we expect to have demonstrated that failure to consider not only any of the constituent elements, but also the web of relationships established, means that the reader, and the translator, will only be working with one part of the message, as readers receive and interpret the advertisement as a whole. It has not been our intention to suggest that observation of the interaction of elements entails preservation of the source-text network. As we have shown, this often changes as a

result of target-culture conditions of various orders (linguistic and extra-linguistic). Rather, we have underlined the importance of taking into account the different dimensions of multi-modal texts as well as the way they interact. In fact, proposing models of action has never been in our agenda, as, despite any eventual evaluative commentary, we have adopted an eminently descriptive approach. Thus, after we have looked at different perspectives on translation, we have discussed descriptive approaches in more detail.

One of the premises of our discussion has been that the study of translation requires consideration of different frameworks, not only from translation studies, but also from other fields of research and disciplines, and we have tried to demonstrate that different perspectives provide relevant insights to the study of translational phenomena. Nevertheless, special attention has been given to the theories and perspectives which seem to respond more efficiently to the needs of an analysis of advertising texts. Functionalist approaches, given their emphasis on pragmatic aspects of translation, namely factors of text reception, and practical problems of the activity, such as the parties involved, as well as their concern with the translated text's purpose and role in the host culture, have provided an essential basis for our analysis.

We have also considered the discussions of literary translation, and hope to have shown that the findings and insights of literary approaches, namely from the school of translation studies, and descriptive frameworks, such as Toury's, which has evolved from previous research within polysystems theory, can be applied to the study of advertising translation. On the one hand, the discursive appropriation by advertising of features of literary discourse makes some of the findings relevant for the translation of advertising. On the other hand, such theories emphasise the importance of considering translation products and processes within the wider spectrum of the receiving culture.

We have argued that the theoretical framework proposed by descriptive target-oriented approaches reveals a comprehensive understanding of translational phenomena, by looking at translation as a norm-governed activity, which means that translation products and procedures are influenced by more or less binding conditions operating in the target system, which in turn influence and are influenced by readers' expectations concerning the translated texts in question. The target text's function in the recipient culture is therefore an overriding factor in the procedures adopted to grant a text's acceptability. This approach has proved essential in our attempt to infer the target-culture conditions that have motivated certain translation processes, as well as the makeup of the translated products.

The discussion of translation issues has aimed to look into the topics raised by translation in the light of the specific case of the translation of adverts. We have pointed out the need to reassess concepts usually taken for granted in translation theory (equivalence, translatability, originality, among others), as they may not describe or apply to the real conditions of translational practice. Above all, these discussions have shown what we have argued on the onset of this study: the need to consider the multiple agents involved in the processes of translation or creation of international campaigns, bearing in mind that team work in advertising agencies calls for a reassessment of traditional notions of authorship and, consequently the notions of original and source text have to be comprehensive enough to cover cases of multiple-language originals, concept campaigns, which are developed differently according to the target countries (De Mooij, 1996). This has had clear consequences for our analysis of translations, which has taken into account that, in many cases, we have dealt not only with multiple or combined sources, but also with a range of other possibilities, such as concept campaigns. What seems to have emerged from this discussion is that, despite difficulties

encountered in the search for actual data concerning the way translation and/or adaptation work is carried out in agencies, this is a goal worth pursuing, as it will allow us to approach translation issues under a more objective light. Moreover, the analysis of advertising translation has evidenced the indeterminacy of some of those concepts in view of the factors actually impinging upon translation. In other words, the discussion of these translation 'supermemes' (Chesterman, 1997) has led us to the conclusion that establishing clear-cut entities and dichotomies does not seem to be feasible nor desirable, as what is regarded as a translation, as well as the status of translated texts and source texts, and the subsequent relationships between texts and systems, are largely determined by the conditions, at a certain time, of the host culture.

This framework has informed not only our examination and categorisation of translational procedures in the translation of advertising texts into Portuguese, but also the actual analysis and discussion of the advertisements selected. A closer observation of perfume and cosmetics translation into Portuguese has highlighted some of the arguments previously expounded, and helped to develop some key discussions, namely on foreignness and interference. One of the main points is that, as we had claimed, assumptions and preconceptions concerning translation in general, and advertising translation, in particular, are likely to be disrupted by detailed examination of real texts. Many of the adverts analysed display a high degree of literalness, which is not normally expected in the translation of these texts. Even though advertisers and translators have to take into account cultural diversity, reflected in language, copy adaptation in perfume and cosmetics adverts does not seem to be so pervasive.

On the other hand, different forms of adherence to source-text features, including literal translation or even non-translation cannot be taken at face value. Our discussion of foreignness seems to corroborate our initial belief that the fact that an

advert is used in its 'original' form across different countries, namely in Portugal, does not necessarily mean that it preserves its original meanings and effects, nor does that seem to be the objective, as the advert is likely to acquire new favourable meanings in the target culture. We have also seen that foreignness in advertising translation is far removed from the ethical stand adopted by Venuti. It escapes ethnocentrism not for some will to respect the source culture or to undermine existing hegemonic relations, but mostly for strategic, and economic, reasons, as advertisers recognise the suggestive power of the foreign in the target culture, and try to capitalise on it.

In a similar way, although interference seems to constitute an inevitable feature of translations (Toury, 1995), we have seen that it may also be deliberately used to obtain certain effects and hence increase persuasiveness, while at the same time it is a reflex of the target-culture's expectations (the Portuguese, in this case) relative to the translated advertising texts. More importantly, in line with Toury's discussion, the type and degree of interference are inextricably connected with the norms operating in the host culture relative to translated texts, or with the type of translated texts. The translation of perfume and cosmetics adverts, however, has not permitted an in-depth analysis of all aspects of this topic, since, as we have explained, the adverts for these products circulating in Portugal are normally translated versions, which means that we could not compare the features of translations with features of advertising texts of the same type but written originally in Portuguese. Therefore, the selection of another product category, with a national production and advertising, would make it possible to address this issue more fully, or at least to provide a different perspective.

No study focusing on such broad areas can seek completeness, and this work is far from being an exception. The sense that so much has been left unexplored, or even untouched, is inevitable, but it is also a motivation for further research. We understand

that product category is an overriding factor in the advertising approach, and therefore in the translation strategy adopted. As a result, analysing the translation of products more embedded in culture, such as food and drink, will constitute a rich object of research, and is likely to deliver different results. Moreover, the selection of these product categories will allow us to look at the issue of translation from a different point of view: the translation from Portuguese into English, for example, as there are Portuguese products, such as wines and spirits, which are exported to English speaking countries.

Likewise, looking at the translation of advertising in other media may reveal divergent approaches not only to advertising but also to the translation of advertising texts. The Internet, for example, is a medium in expansion, and we have seen that the advertising approaches tend to emphasise the verbal elements, and, in the case of perfume adverts, for example, there seems to be an attempt to use a more informative style. These tentative remarks are based on only a few examples, and could therefore be disproved by more thorough research. However, they indicate that this is a topic worth exploring. The translation of television commercials would also give rise to relevant discussions, especially as far as the option for dubbed versions versus subtitled versions is concerned. In addition, it would enable us to evaluate the combination of different semiotic modes, and the way it is handled in cross-national advertising.

Notwithstanding the limitations of this work, it appears that it may give a relevant contribution to the study of the two main fields involved. In respect of translation, advertising translation seems to be a scarcely explored area, and we expect to improve awareness of the increasing importance that translational practices involving such a pervasive discourse may have in the shaping of our culture, and consequently to stir interest in a subject that needs more attention. As far as advertising is concerned,

international advertising strategies seem to require increased consideration of language issues, especially of translation services in general, as well to recognise their responsibility in the construction of discourses which are used across the world, as the latter have a direct impact on the shaping of identities and perceptions of the Other.

Venuti's claim, in his interview to Asaduddin (2001: 30-31), that translation plays such an outstanding role in the state of things at a global level that translators cannot be contented with the more immediate goals, such as satisfying their clients, and should therefore develop an awareness of the impact of their role in society, is a crucial proposal, one that should be observed not only by translators but also by commissioners and advertisers; in short all of those who have something to say in public discourses.

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Advertising in Translation: The Translation of Cosmetics and Perfume Advertisements into Portuguese

Sandra de Jesus Mendes Gonçalves Tuna

**A thesis submitted to The Centre for Translation and Comparative Cultural Studies
for the degree of Doctor of Philosophy**

APPENDICES

**University of Warwick, Centre for Translation and Comparative Cultural Studies
February 2004**

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APPENDIX 1 – FIGURES

A partir de hoje, revitalize a sua pele depois dos 40



Elizabeth Arden

Millenium Energist
Revitalizing Emulsion
Emulsion Revitalisante

Introduzindo
Millenium Energist
Revitalizing Emulsion

Nova era no cuidado da pele para uma nova época da sua vida.

Finalmente, a fórmula com energia da soja natural e vitamina A para revitalizar a pele inicia a nova etapa da cosmética mudançãs. Com extracção de teauro e poderosos elementos botânicos, que ajudam a revitalizar as reservas de humidade, firmeza, suavidade e a uniformizar até mesmo peles sensíveis.

re
vigoriza

re
vitaliza

re
hidrata

re
nova

re
staura

É tempo de mudança.
O Novo Milénio já chegou.

Elizabeth Arden

Figure 1 – Elizabeth Arden Millenium Energist



Introduzindo
Aqua Allegoria
Revitalizing Emulsion

Nova era no cuidado da pele para uma nova época da sua vida.

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staura

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O Novo Milénio já chegou.

Figure 2 – Guerlain Aqua Allegoria (Portuguese)

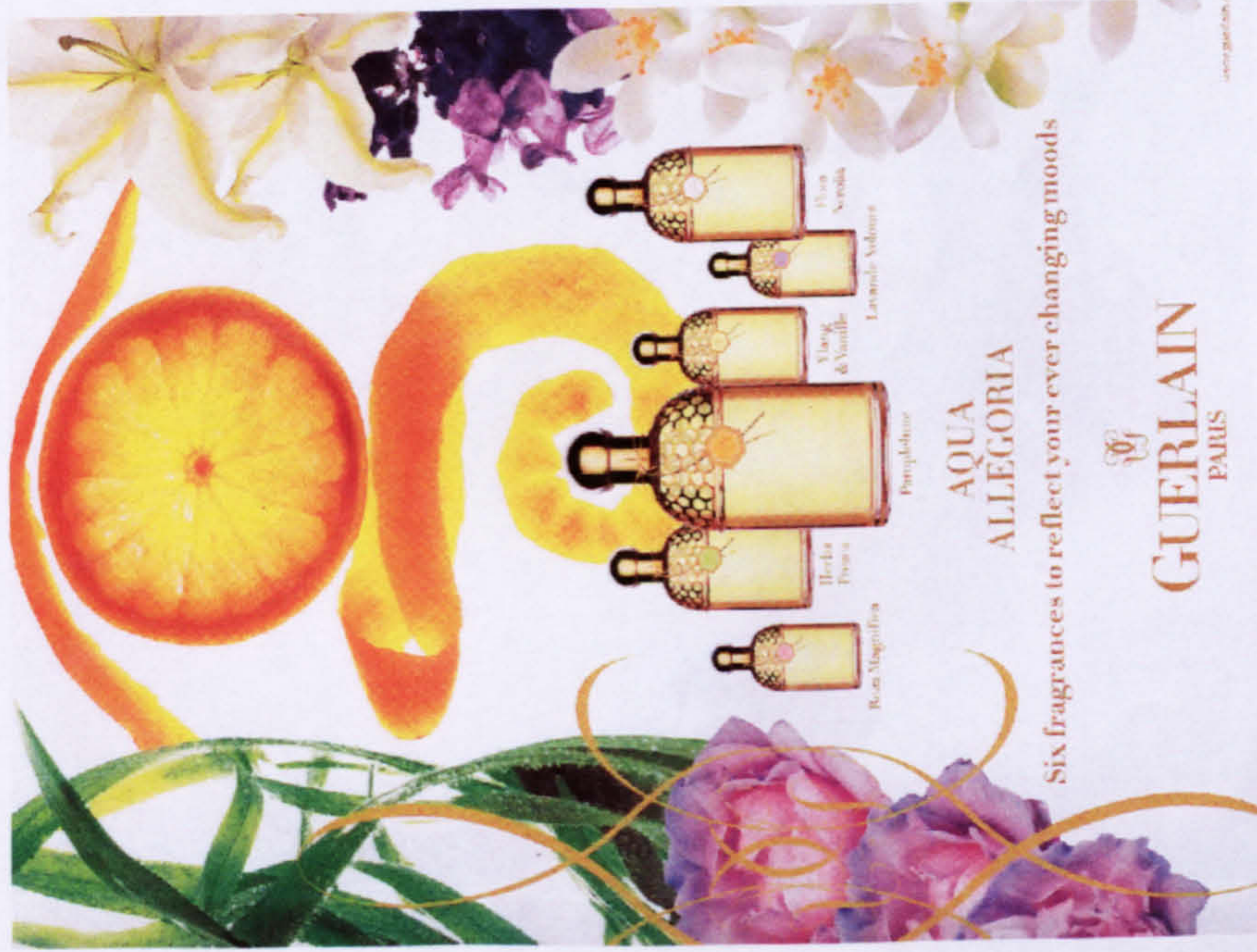


Figure 3 – Guerlain Aqua Allegoria (English)

"Eu explico como foi (disse o homem triste que estava com uma cara alegre) eu explico como foi..."

Quando tenho um automóvel, limpo-o. Limpo-o, por diversas razões: para me divertir, para fazer exercício, para ele não ficar sujo.

O ano passado comprei um carro muito azul. Também limpava esse carro. Mas cada vez que o limpava, ele teimava em se ir embora. O azul ia empalidecendo e eu e a camurça é que ficávamos azuis. Não riam. A camurça ficava realmente azul: o meu carro ia passando para a camurça. Afinal, pensei, não estou limpando este carro: estou-o desfazendo.

Antes de acabar um ano, o meu carro estava metal puro: não era um carro, era uma anemia. O azul tinha passado para a camurça mas eu não achava graça a essa transfusão de sangue azul.

Vi que tinha que pintar o carro de novo. Foi então que decidi orientar-me um pouco sobre esta questão dos esmaltes. Um carro pode ser muito bonito mas, se o esmalte com que está pintado tiver tendência para a emigração, o carro poderá servir, mas a pintura é que não serve. A pintura deve estar pregada, como o cabelo, e não sujeita a uma liberdade repentina, como um chinó. Ora, o meu carro, tinha um esmalte chinó que saía quando se empurrava.

Pensei eu: quem será o amigo apto a servir-me de empenho para um esmalte respeitável? Lembrei-me que deveria ser o Bastos, lavadeira de automóveis, com uma Caneças de duas portas nas Avenidas Novas. Ele passa a vida a esfregar automóveis e deve, portanto, saber o que vale a pena esfregar.

Procurei-o e disse-lhe: Bastos amigo, quero pintar o meu carro de gente. Quero pintá-lo com um esmalte que fique lá, com um esmalte fiel e indivorciável. Com que esmalte é que hei-de pintar?

Com Berry/Loyd, respondeu o Bastos, e só uma criatura muito ignorante é que tem a necessidade de me vir maçar com uma pergunta a que responderia do mesmo modo o primeiro chauffeur que soubesse a diferença entre um automóvel e uma lata de sardinhas."

Figure 4 – Advert for Berry/Loid Paints, written by Fernando Pessoa



Figure 5 – Vaseline (double-page)



Figure 6 – Bourjois Teint Secret



Figure 7 – Hugo Boss (Women)



Mesmo
sob luz
intensa
o seu olhar
mostra
apenas
a sua
juventude

ISSIMA
Success Eye

creme para os olhos extra-reafirmante

Success Eye reafirma e alisa
o contorno dos olhos.
O resultado é comprovado rapidamente.
O seu segredo: melhora a aderência entre
a derme e a epiderme* (patente registada).
A pele, como que "liftee" do interior, desenruga-se
e rugas e pes de galinha atenuam-se visivelmente.

* testes in vitro




GUERLAIN
PARIS

Figure 8 – Guerlain Issima



Faire un tour
 Au soleil
 Hollywood
 A tes pieds
 Très Giorgio
 Sur la plage
 Lunettes noires
 Embrassades
 De coups de foudre
 En coups de soleil
 Love you babe*
 You're a star*

Giorgio
 BEVERLY HILLS

* Je t'aime, tu es une star.

C'est Giorgio
 Beverly Hills
 et c'est nulle part
 ailleurs.

Figure 9 – Giorgio Beverly Hills (French version)



There's no place like

Giorgio
BEVERLY HILLS

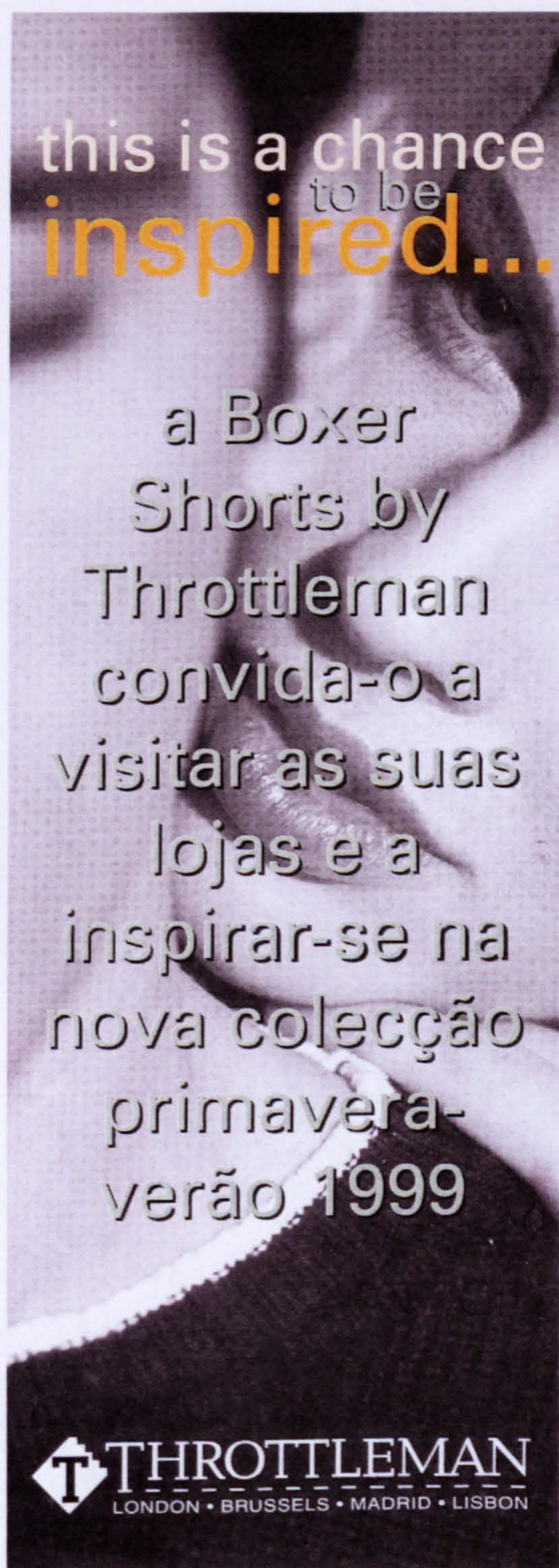
Pool toys
Pool boys
Malibu
Top down
New in town?
Love ya, too
Valet parking
Water bars
High heels
Highways
Movie stars
Film set
Have we met?
Life is good
It's Hollywood

**YOUR
SPECIAL GIFT**

AVAILABLE FROM 25th MAY AT
HOUSE OF FRASER STORES

WHEN YOU PURCHASE
A 50ml GIORGIO EAU DE TOILETTE SPRAY.
WHILE STOCKS LAST

Figure 10 – Giorgio Beverly Hills (English advert)



this is a chance
to be
inspired...

a Boxer
Shorts by
Throttleman
convida-o a
visitar as suas
lojas e a
inspirar-se na
nova colecção
primavera-
verão 1999


 **THROTTLEMAN**
LONDON • BRUSSELS • MADRID • LISBON

Figure 11 – Throttleman



Figure 12 – Gucci Rush (Women)



Figure 13 – Gucci Rush (Men)



Figure 14 – Giorgio Armani Aqua di Giò (Women)

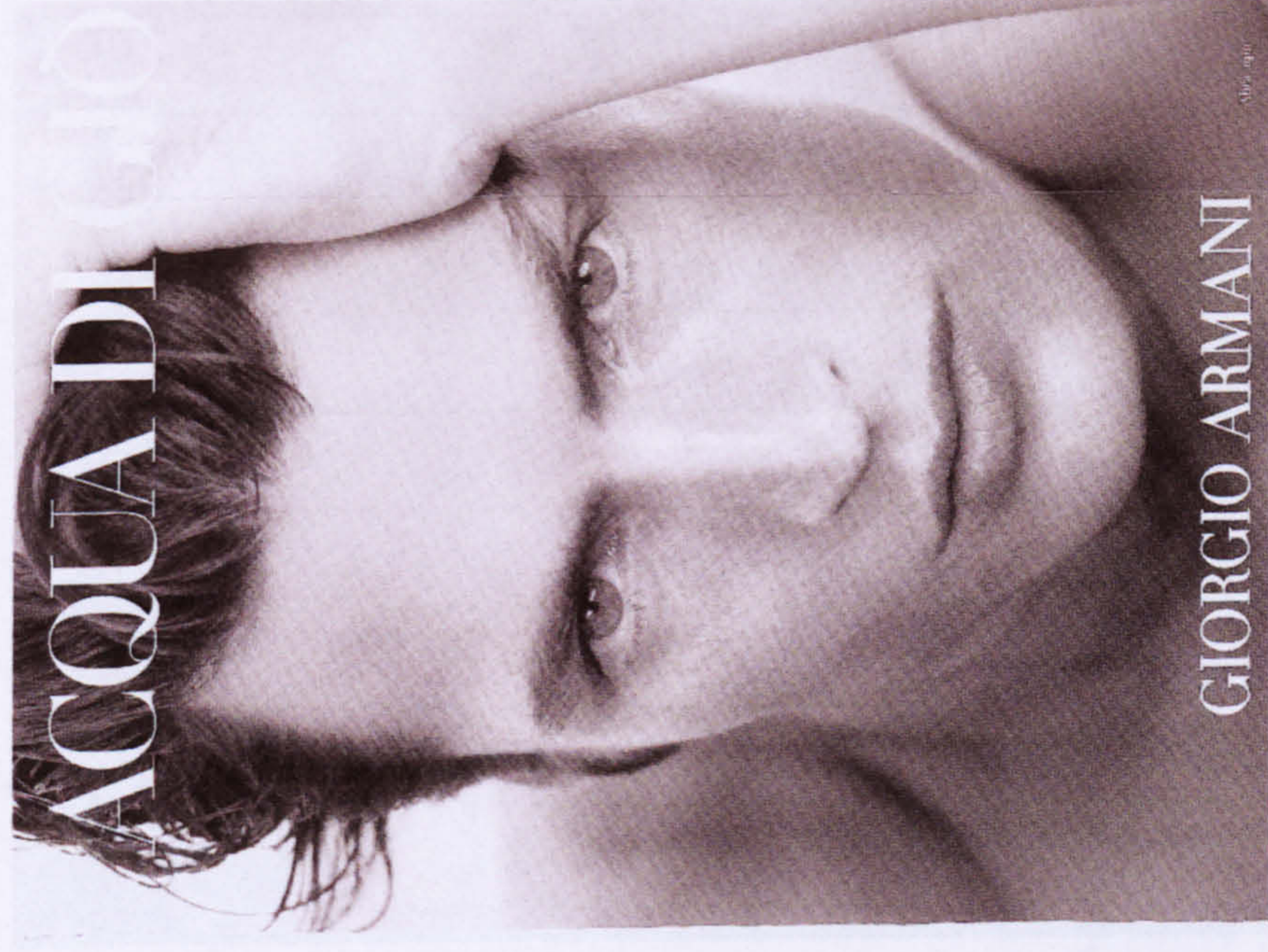


Figure 15 – Giorgio Armani Aqua di Giò (Men)



"TODAS AS MANHÃS, HIDRATO
E REFRESCO A MINHA PELE
PARA TODO O DIA."

VERGÍLI EDDYSEN.

L' O R

É A

L
PARIS

"PARA NÓS JOVENS,
L'ORÉAL PLÉNITUDE CRIA
O HIDRATANTE QUE REFRESCA A PELE."



TRATAMENTO DE ROSTO
INOVAÇÃO 2000

PLÉNITUDE
HYDRAFRESH
GEL-CREME SUPER HIDRATANTE

Rico em Vitaminas e Minerais essenciais.

100% FRESCURA. Textura? Irresistível.

O Perfume, Adoro!

L'ORÉAL
PARIS

Porque nós também merecemos.

Figure 16 – L'Oréal Plénitude Hydrafresh (Portuguese advert)



"Super hidratar a minha pele? Tudo bem, mas senti a tomar o sol."
VIRGINIE LEDOYEN

L' O R

É A

L
PARIS

UMA EXPLOÇÃO DE HIDRATAÇÃO
E DE FRESCURA.



PLÉNITUDE

HYDRAFRESH

GEL-CREME SUPER HIDRATANTE

"É bem absorvido pela pele, super hidratante. **NÃO OLEOSO**, rico em vitaminas e minerais."

L'ORÉAL

PARIS

Porque eu mereço.

Figure 17 – L'Oréal Plénitude Hydrafresh (Portuguese advert)



"Add fresh moisture...but skip the greasy."
VIRGINIE LEDOYEN

L' O R

É A

L
PARIS

A CONCENTRATION OF MOISTURE
AND FRESHNESS.

NEW



PLÉNITUDE

HYDRAFRESH
ULTRA-HYDRATING GEL-CRÈME

"It's ultra-hydrating, NON-GREASY, and packed with vitamins and minerals.
It just melts in."

L'ORÉAL
PARIS

Because I'm worth it.

www.lorealparis.com

Figure 18 – L'Oréal Plénitude Hydrafresh (English advert)



DEPOT

To be lovely: the Preparations
of **ELIZABETH ARDEN**
To be charming: the Perfumes
of **BABANI**

Perfumes introduced in America by Elizabeth Arden and chosen by her to accompany her Venetian Toilet Preparations everywhere.



THE smartest perfumes of Paris, they are called by those important women who set the fashion for the world. These women choose a different Babani Perfume for each frock, and blend two or more Babani fragrances to make new perfumes even more subtle and individual. This continental manner of using perfume, Elizabeth Arden has introduced to America. The Perfumes of Babani she recommends to everyone who uses her famous Venetian Toilet Preparations. These scientific Preparations are the perfect and infallible means of restoring and maintaining the clear radiance, the youthful firmness, the fresh loveliness of your skin. Then, to increase your charm, you have only to add a final touch of Babani Perfumes. And voila! You are quite impeccably smart!

Elizabeth Arden

VENETIAN TOILET PREPARATIONS
and BABANI PERFUMES

ARE ON SALE AT

The 4 Important Stores
in the Loop

and at other smart shops everywhere

Figure 19 – Elizabeth Arden (1924 advert)

L'AIR DU TEMPS

LOVE
FILLS THE
AIR

NINA RICCI



* O amor está no ar

Figure 20 – Nina Ricci L'Air du Temps

L'AIR DU TEMPS



L'AMOUR
EST DANS
L'AIR DU
TEMPS

NINA RICCI

NOVO VAPORIZADOR EAU DE TOILETTE



Figure 21 – Nina Ricci (Eau de Toilette)



HARLEY-DAVIDSON
... viver o mito.



Apresentação

Catálogo

Eventos

Oficina

Contactos

Registe-se



Apresentação



VILA NOVA de GAIA possui agora um novo local de culto. Um stand HARLEY DAVIDSON.

Inaugurado no dia 7 de Setembro de 1996 para os "EASY RYDERS" e todos os que procuram peças genuínas deste verdadeiro mito do século, o nosso stand é um espaço em que o ambiente consegue transmitir realmente o espírito do "AMERICAN STYLE".

Oferecemos-lhe uma vasta gama de motos HARLEY - DAVIDSON novas e usadas, acessórios personalizados, vestuário, perfumes e um workshop para assistência mecânica e lavagem de motos.

A empresa responsável pela presença do mito e da sua assistência em GAIA é a HDL - COMERCIO DE MOTOS, LDA. Trata-se de uma sociedade fundada por José Oliveira e José Queirós, empresários e "EASY RIDERS", que complementam toda a qualidade do serviço com uma ASSISTÊNCIA 24 HORAS que inclui o preço do transporte da moto, caso não seja possível a sua reparação no local.

POSSUIR UMA HARLEY - DAVIDSON É VIVER UM MITO.

<http://www.virtualoja.com/hdl/ficbase/apresentacao.asp>

11-06-2001

Figure 22 – Harley-Davidson Store (web-site)

Seduction...

Azzaro pour Homme is the perfect expression of the designer's universe. Elegance, humor, seduction, refinement, masculinity.

Since 1978, it has met with remarkable international success. Today, it ranks N° 2 in France and N° 3 in Europe!

THE AZZARO POUR HOMME MAN

Intrepid. The elusive man of action. Strong and secretive, his charm irresistibly draws women's eyes. He is all man. And yet his powerful seduction hides unsuspected subtlety and finesse.

He takes equal pleasure in elegant intimacy and action-filled adventure. He is 100% masculine.

AZZARO
POUR HOMME

Key words: light, humor, modernity, elegance.

The Range

The olfactive structure

The Advertising

Copyright © 1999 LES PARFUMS AZZARO. Tous droits réservés.

Figure 23 – Azzaro Pour Homme

Qual é a Teoria científica aplicada por Shiseido a The Skincare?

É a resposta a um simples acrónimo: Teoria B.E.S.T. de Shiseido

A teoria da Membrana Base e da comunicação entre a derme e a epiderme, criada pela Shiseido, será a base do tratamento de pele do século XXI.

No seguimento desta teoria, Shiseido desenvolveu um novo complexo exclusivo, o Factor Hilo Vitalizante, que favorece a regeneração da Membrana Base.

Este complexo estimula a produção de L-aminóácido 5, uma proteína que existe na Membrana Base e que pode ser destruída pelo efeito do "stress" na pele. Esta restauração ao nível da comunicação da pele contribui para a optimização das funções da pele.

Eu sou a força da tua pele. Confie em mim!



Eu sou a força da tua pele. Confie em mim!

Comigo a pele transe-se à tua esquadra epiderme, tornando-a mais forte e da após da acção por se mostrar sem "stress". A tua pele protegerá mais vezes com o passar do tempo.

A minha fragância é baseada na aromaterapia Shiseido, naturalmente conhecida. Uma fragância floral verde, ideal para o tratamento da pele, que combina os notes do elemento rosa do clássico belodópio, a madressilva, o trechichiam e outros.

Esta fragância delicada, especialmente criada pela Shiseido, tem um efeito relaxante e refrescante na pele.

Aperfeiçoar

Cuidado especial



Eye Revitalizer

- Soa em creme amaciado, sem álcool, que revitaliza a delicada área dos contornos dos olhos, enquanto ajuda a prevenir o aparecimento de ridules e outros sinais visíveis de fadiga.

Face Balancing Gel

- Soa em essência gel de tratamento de zona T, que ajuda a minimizar o aparecimento de poros e impurezas, e a manter a pele com uma acção a perfeta. Graças ao seu polissaccharídeo de sereno, também ajuda a manter a pele hidratada por mais tempo.

Hydro Defining Softener

- Soa em água, com uma textura leve e refrescante, que ajuda a manter a pele com uma acção a perfeta. Graças ao seu polissaccharídeo de sereno, também ajuda a manter a pele hidratada por mais tempo.



Soothing Spray

- Soa em água fresca e sem álcool, refrescante e ajuda a acalmar a pele descomodada, a sua hidratação natural. Soa perfeta para viagens ou qualquer outro altura em que as condições ambientais "agressivas" atacam a pele.

Moisture Relaxing Mousse

- Soa em espuma que equilibra a hidratação da pele, dando-lhe um aspecto mais fresco em 2 a 3 minutos. Retorna-a com um toque de água, com água.

Day Protection Moisturizer "SPF 15"

- Soa em creme gel de protecção solar, que ajuda a combater os efeitos nocivos dos raios UV-A e UV-B e da oxidação. Assegura uma hidratação constante.

SHISEIDO

Eu sou a força da tua pele. Confie em mim!



The Skincare

Fu sou The Skincare, o resultado da mais avançada pesquisa dos Laboratórios Shiseido, uma nova linha revolucionária de beleza que otimiza a comunicação entre a derme e a epiderme. Eu restituo a pele a paratela das agressões exteriores. Eu prometo uma pele mais jovem por mais tempo. Descubra-me no site Internet www.shiseido.com

Figure 24 – Two pages of the four-page advert for Shiseido The Skincare (Portuguese)

Página da Web 1 de 1

SHISEIDO

I am your
skin's strength.
Rely on me.



I am The Skincare.

Netscape Navigator 4.0 or
Internet Explorer 4.0 is
recommended

Copyright 2000 Shiseido Co., Ltd.

<http://www.shiseido.co.jp/e/e0001sts/html/main.htm>

25-10-2000

Figure 25 – Shiseido The Skincare (UK Internet version)

SHISEIDO The Skincare

Let me introduce myself.

I have a feeling once you get to know me, we're going to be spending a lot of time together. So let me tell you a few things about myself before we go any further.

I was created to take care of your skin on a daily basis. You know how from one day to the next, the condition of your skin can change? One day, you can wake up with completely clear skin and the next, your skin is dull and lifeless. And it seems like you've done nothing out of the ordinary to cause these kinds of fluctuations. This kind of thing happens to almost everyone. But I'm happy to say that I'm here to prevent it from happening to you. [next ►](#)



Copyright 2000 Shiseido Co., Ltd.

Please check with stores for availability of products in your region.

<http://www.shiseido.co.jp/e/e0001sts/html/top.htm>

25-10-2000

Figure 26 – Shiseido The Skincare (UK Internet version)

I am your skin's strength.

How is this science applied by Shiseido to The Skincare?
Through a simple acronym...

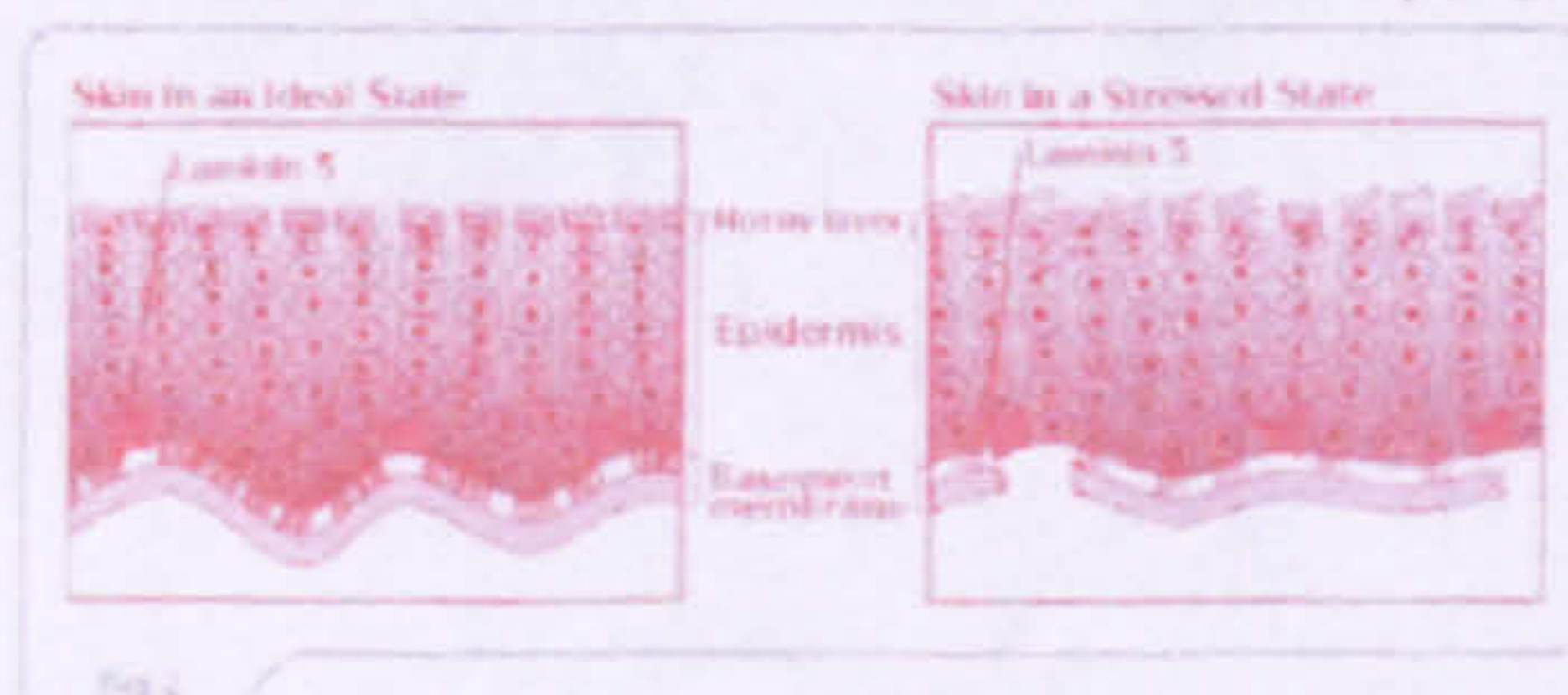
Shiseido's B.E.S.T. Theory

Shiseido's Basement membrane and Epidermal Dermal communication Skincare Treatment Theory is skincare for the 21st century and beyond. Shiseido indicates that instead of just bringing your skin back to the point from which you started, you will actually end up making your skin stronger and stronger, and eventually it will no longer become stressed. In fact, you may even look younger than you do now as the millennium grows older.

Using the latest in scientific technology, Shiseido focused their attention on Laminin 5, a protein that exists in the basement membrane and plays a big role in its formation. Armed with this knowledge, they created me, The Skincare. I consist of a new, Shiseido-exclusive ingredient: Phyto-Vitalizing Factor. Shiseido told me that this compound ingredient promotes restoration of the basement membrane and helps your skin to function optimally.

The way I feel is also quite important: it's quite the multi-sensorial kind of product. My fragrance is based on Shiseido's world-renowned aromatology. A floral green scent which is ideal for skincare combines tea rose element with heliotrope, honeysuckle, ginger lily and other scents. This special Shiseido fragrance has a relaxing and comforting effect on the skin.

I have quite a few different personalities. [◀ previous](#) [next ▶](#)



Copyright 2000 Shiseido Co., Ltd.

<http://www.shiseido.co.jp/e/e0001sts/html/intro3.htm>

31-10-2000

Figure 27 – Shiseido The Skincare (UK Internet version)

I am very anti-stress.

Women today are busy. That's an understatement. But these modern busy lives that we all lead - the combination of working, taking care of a family, not sleeping as much as we should, etc. The result is that we put undue stress on our skin. Stressed skin, from time to time, may experience fine lines, loss of radiance, and a lack of resilience all of which indicate signs of early aging.

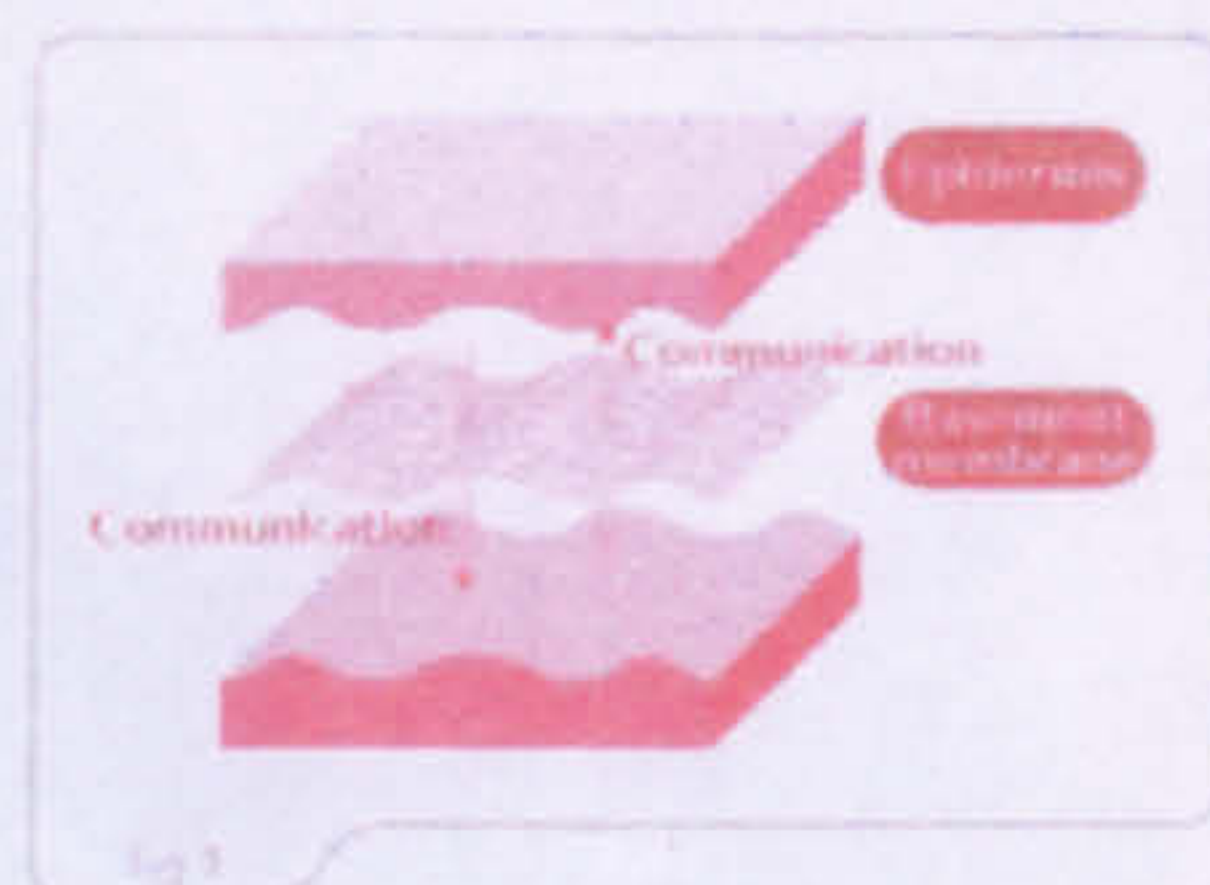
The stress level of your skin depends on both inner and outer factors. Physical, chemical and bodily factors like UV rays, dryness, pollution, conditions of the body and fatigue can all work to break down the skin. The way you feel psychologically can also adversely affect the skin. But what you probably don't know is that the more stressed out your skin is, the more rapidly it is going to appear aged.

I'm going to have to get scientific on you for just a minute.

I want to explain to you how stressed out skin can lead to signs of early aging. There exists a layer connecting the epidermis and the dermis called the basement membrane. Shiseido has found that the basement membrane is very important to the health of your skin. In fact, it aids in communication between the dermis and the epidermis and is thereby the key to restorative force. If you have a healthy basement membrane, your skin will be in peak condition. Fluctuations in its daily appearance will lessen. And signs of early aging will not be a concern for you. Sound too good to be true? I assure you that it's not.



Copyright 2000 Shiseido Co., Ltd.



◀ previous next ▶

Figure 28 – Shiseido The Skincare (UK Internet version)



A defining moment for body contouring.

Body Lift 2000

A new era takes shape.

The results speak for themselves. Body Lift 2000 has been voted an outstanding success by women all over the world. This dramatic achievement is due to Clarins' multifaceted knowledge and experience. For over forty years Clarins have been creating effective solutions for women's body care concerns.

With a new formula and new ingredients, Body Lift 2000 is designed to improve the firming, toning and refining of body contours and act on the skin's appearance.

To achieve the most effective results, discuss your particular needs with your Clarins Specialist. And discover why so many women have chosen Body Lift 2000 such a rewarding success.

CLARINS PARIS
Plus Mince, Plus Ferme
Plus Lisse sans Capoton

Lift 2000
Minceur

Body Lift 2000
Firm, Refine and Tone

No one understands your skin better

Derma-lymph
Hyaluron
Clarins lotion
are associated with
www.clarins-paris.com

CLARINS

— PARIS —

Figure 29 – Clarins Body Lift 2000 (English double-page advert)

A woman with dark hair is shown from the chest up, splashing water onto her face with both hands. The water is captured mid-air, creating a dynamic splash. The background is a bright, slightly overexposed white, suggesting a clean, fresh environment. The overall tone is refreshing and emphasizes hydration.

which maintains your skin's ideal moisture level 24 hours a day.

The results are visible and longable. Make up applies more easily and skin is slower to show signs of ageing. Most important, skin stays fresh, toned and supple, all day and every day.

The Hydra-Balance range includes Moisture Quenching Lotion and Thirst Quenching Mask, each with its own unique benefits. Ask at your Clarins counter for more details.

NEW

CLARINS
Crème Désaltérante
Multi-Hydratante
Moisture Quenching
Hydra-Balance Cream

To adapt to your skin's changing needs, Clarins introduces Moisture-Quenching Hydra-Balance Cream, the ultimate day and night treatment.

The results are visible and tangible. Make up applies more easily and skin is slower to show signs of ageing. Most important, skin stays fresh, toned and supple, all day and every day.

The Hydra-Balance range includes Moisture Quenching Lotion and Thirst Quenching Mask, each with its own unique benefits. Ask at your Claims counter for more detail.

to maintain good health.

Hypodermis, non-mucous, contains adipose tissue, blood vessels, nerves, sweat glands, sebaceous glands, and hair follicles.

Connective Tissue: Adipose Tissue, Collagen

www.cluteau-partis.com



CLAIMS
AWARDED 7 TIMES IN 15 YEARS

CLARINS

24

Crème Désaltérante ■ Multi-Hydratante* ■

A hidratação ideal.

A cada instante, a sua pele tem necessidade de ser perfeitamente

hidratada pois tudo o que ela vive causa-lhe sede.

Totalmente inovador, o Crème Désaltérante adapta-se permanentemente às suas exigências em água. É a

Multi-Hidratação: a associação de activos vegetais complementares capazes de regular o seu conteúdo de água em meios muito secos ou muito húmidos.

A hidratação é constantemente controlada e equilibrada.

Pela primeira vez, a sua pele fica

fresca, tonificada, suave e luminosa. A descobrir também:

o Fluide Désalterant e a Masque Anti-Soif

**A pele tem sede
24 h / 24.**

* Camadas superiores da epiderme.

**Clarins,
a beleza que
você ama.**



Testados dermatologicamente.
Hipoalergénicos. Não comedogénicos.
Protecção anti-poliuição assegurada pelo complexo
Protecção Juventude exclusivo Clarins.

www.clarins-paris.com

NOVO



CLARINS
Crème Désaltérante
Multi-Hydratante
Moisture Quenching
Hydra-Balance Cream

CLARINS

— PARIS —

Figure 31 – Clarins Crème Désaltérante Multi-Hydratante (Portuguese single-page advert)



www.lancome.com

PHOTOGÉNIC

Tez luminosa, viva, sob todos os ângulos

NOVO LUMINOSITÉ E VITALIDADE NUM NOVO FCHO DE TINT SPF 12. O seu complexo reflector "Photo-Plex" controla a luz, difundindo-a em suavidade para dar luminosidade ao rosto. A sua gama de cores vivas e resplandecentes realça a tez, graças à base correctora azulada presente na sua fórmula. O seu cocktail energético (Vitaminas C, Ginseng) foi especialmente concebido para dinamizar a pele.

RESU-FAID : Em qualquer ambiente, a tez fica resplandecente e visivelmente luminosa.



LANCÔME
PARIS

Figure 32 – Lancôme Photogénic (double-page advert)



Desperte os seus sentidos.



Nova Linha de Corpo Clinique. A promessa de uma pele ideal em todo o corpo. E o prazer de a conseguir. Escolha a linha fresca e energética. Ou a linha suave e confortável. Desperte os seus sentidos para uma pele ideal. Clinique. Alérgicamente Testados. 100% Sem Perfume.

Figure 35 - Clinique Body (Portuguese)



Figure 36 - Clinique Body (English)¹

¹ The difference in colour shades between the Portuguese and the English advert is due to the quality of the paper, which in the case of the English advert resulted in a slight change of shade when the picture was scanned.

A pesquisa permanente de um novo valor

Um novo e profundo valor pode surgir da combinação de diferentes culturas, métodos de diferentes pessoas e conceitos de diferentes mentes.

Está tem sido a filosofia da Shiseido desde 1872, altura em que foi fundada.

A fusão harmoniosa destes valores diferentes exige, no entanto, uma comunicação eficaz.

Quando a comunicação é interrompida, o resultado pode ser desastroso e um exemplo bem ilustrativo deste facto observa-se nas camadas da sua pele.

Hoje, os cientistas da Shiseido percebem que a derme e a epiderme estão em constante comunicação. Estas interagem através da estrutura que as separa - a membrana basal.

Talvez já se tenha apercebido o quanto instável pode ser a sua pele. Um dia está perfeita e no outro dia sente-a "estressada". Este é o resultado da fraca comunicação que se estabelece quando a membrana basal é danificada.

Quando a membrana basal se encontra saudável, a comunicação entre as camadas da pele é perfeita e a pele encontra o seu equilíbrio.

Nós sabemos que uma pele equilibrada torna-se resplandescente e luminosa e resiste mais tempo ao aparecimento de rugas e outros sinais evidentes de uma pele envelhecida.

Novos sistemas de comunicação estão a transformar a forma como hoje vivemos o dia-a-dia. Actualmente, a Shiseido concentra todos os seus esforços na preservação do sistema de comunicação da pele, criando assim, a base do tratamento de beleza do rosto para o século XXI. Este novo valor, trazido à sua vida, continuará a ser o objecto de estudo permanente para a Shiseido.



Figure 37 – Shiseido Collection (Portuguese)

Constantly striving for a new kind of value

Great new value can come from blending the ideas of different cultures, the methods of different people, and concepts from different minds.

This has been Shiseido's philosophy since 1872, when the company was founded in Japan. Of course, making these diverse elements work together demands the most effective communication.

When communication breaks down, the results can be disastrous. And surprisingly, an example of this fact exists between the layers of your skin.

Shiseido scientists now understand that the skin's dermal and epidermal layers are in constant communication – working with each other through the membrane that separates them – the basement membrane. Maybe you've noticed how unstable skin can feel stressed one day, and perfectly fine the next.

This is a result of the poor communication that takes place when the basement membrane is damaged.

When the basement membrane is healthy, communication between the skin's layers is clear, and the skin can stabilize itself. We know that stable skin is radiant, glowing skin that resists wrinkles and other signs of aging longer.

New communication systems are transforming the way we live every day. Caring for the skin's communication system is now our focus at Shiseido. This is skincare for the twenty-first century. And the new value that this adds to your life is what Shiseido will continue to strive for.

Shiseido. The Authority in Skincare.



Figure 386 – Shiseido Collection (English)

APPENDIX 2 – PARALLEL TRANSLATIONS

Alfred Dunhill Desire (<i>Cosmopolitan</i> , December 2000)	For a man. Para homem.
Boucheron Initial (<i>Máxima</i> , November, 2001)	Le parfum perle. A pérola dos perfumes.
Bvlgari Black (<i>Cosmopolitan</i> , May 1998)	The new fragrance designed for men and women. A nova fragrância para homem e mulher
Carolina Herrera 212 (<i>Máxima</i> November, 2000)	Two fragrances from Carolina Herrera. Duas fragrâncias de Carolina Herrera.
Christian Dior Fahrenheit (<i>Caras</i> , 18 March 2000)	L' homme infiniment. Infinitamente homem.
Christian Dior J' adore (<i>Caras</i> , 18 March 2000)	Le féminin absolu. O feminino absoluto.
Emanuel Ungaro Diva / Fleur de Diva (<i>Elle</i> , May 2000)	Diva et Fleur de Diva. Parfums créés pour troubler. Perfumes criados para perturbar.
Façonnable (<i>Máxima</i> , November 2000)	Parfums Façonnable pour lui/pour elle. Perfumes Façonnable para ele/para ela.
Gucci Rush (<i>Elle</i> , May 2000)	The new fragrance for women from Gucci. A nova fragrância de Gucci para mulher.
Guerlain Champs-Élysées (<i>Máxima</i> , December 1996)	La vie est plus belle quand on l'écrit soi même. A vida é mais bela quando é escrita por nós.
Hugo Boss Elements Aqua (<i>Máxima</i> , December 1996)	Feel the element of life again. Volte a sentir o elemento da vida.
Jean Paul Gaultier Classique (<i>Máxima</i> , November 2000)	Le classique de Jean Paul Gaultier. O clássico de Jean Paul Gaultier.
Jean Paul Gaultier Fragile (<i>Máxima</i> , April 2000)	Le nouveau parfum de Jean Paul Gaultier. O novo perfume de Jean Paul gaultier.
Lancôme Miracle (<i>Máxima</i> , May 2001)	You make it happen. Faça-o acontecer.
Laura Biagiotti Sotto Voce (<i>Máxima</i> , December, 1996)	Nothing is so compelling as a whisper. Nada é tão comprometedor como um susurro.
Moschino Cheap and Chic (<i>Elle</i> , May 2000)	Spinach for women. Espinafre para mulher.

Nina Ricci Belle de Minuit (Cosmopolitan, May 2000)	La nuit tombe. Les garçons aussi. A noite cai. Os rapazes também.
Nina Ricci L'Air du Temps (Cosmopolitan, December 2000)	Love fills the air. O amor está no ar.
Nina Ricci L'Air du Temps (Máxima, November, 2000)	L'amour est dans L'Air du Temps. O amor está em L'Air du Temps.
Nina Ricci Les Belles de Ricci (Cosmopolitan, February 2000)	3 eaux de toilette. 3 émotions. 3 instants. 3 eaux de toilette. 3 emoções. 3 instantes.
Nina Ricci Premier Jour (Máxima, May 2001)	Forget everything you know. The new fragrance by Nina Ricci. Esqueça tudo o que conhece. A nova fragrância de Nina Ricci.
Paco rabanne XS (Elle, May 2000)	There is no life without excess. Não há vida sem excesso.
Paco Rabanne XS (Cosmopolitan, December 2000)	Stop thinking. Pára de pensar.
Paco Rabanne Ultraviolet (Cosmopolitan, December 2000)	Le nouveau parfum féminin. O novo perfume feminino.
Ralph Lauren Romance (Máxima, April 2000)	Fall in love. Introducing the new men's fragrance by Ralph Lauren. Apaixone-se. O novo perfume masculino de Ralph Lauren.
S. Z. Dupont (Máxima, May 2001)	Parfum pour Elle et Lui. Perfume para Ela e para Ele.
Valentino Very Valentino (Caras, 22 April 2000)	It only happens in ... Very Valentino. The ultimate seduction. Só acontece em... Very Valentino. A máxima sedução.
Van Cleef & Arpels Birmane (Máxima, April 2000)	Parfums de joailliers. Perfumes de joalheiros.
Versace Versus	V/S for men and women. The new fragrances. V/S para homens e mulheres. As novas fragrâncias.
Yves Saint Laurent (Máxima, November 2000)	Le parfum par Yves Saint Laurent. O perfume de Yves Saint Laurent

APPENDIX 3 – TABLES

Syntactic Strategies	Semantic strategies	Pragmatic strategies
Literal Translation	Synonymy	Cultural filtering
Loan, calque	Antonymy	Explicitness change
Transposition	Hyponymy	Information change
Unit shift	Converses	Interpersonal change
Phrase structure change	Abstraction change	Illocutionary change
Clause structure change	Distribution change	Coherence change
Sentence structure change	Emphasis change	Partial translation
Cohesion change	Paraphrase	Visibility change
Level shift	Trope change	Transediting
Scheme change	Other semantic changes	Other pragmatic changes

Table 1 – Chesterman’s classification of translation strategies (adapted)

Chanel	Allure Emulsion pour le Corps	Allure Body Lotion
Clarins	Lift Minceur 2000 Plus Mince, Plus Ferme Plus Lisse sans Capiton	Body Lift 2000 Firms, Refines and Tones
	Crème Masvelt Multi Réductrice Amincissante, raffermissante	Crème Masvelt Body Shaping Cream
	Teint Multi-Régénérant	Extra-Firming Foundation
	Crème Désaltérante Multi-Hydratante	Moisture Quenching Hydra-Balance Cream
Lâncome	Photogénic Teint Lumière Vitalité	Photogénic Light Reflecting Makeup
	Vinéfit Soin Hydratant Énergisant Complet Fluid aux nutriments et polyphénols de raisins	Complete Energising Moisturiser Fluid with Grape Polyphenols and Nutrients
Yves Saint Laurent	Haute Tenue Pour un buste lifté, raffermi, galbé	Haute Tenue for a lifted, firmer fuller looking bust

Table 2 - Product names displayed on product packaging

Product	Name	Model				Packaging
		Full body	Part of body + face	Part of body No face	Part of face only	
Foundation	Clarins Extra-Firming Foundation		✓			
	Estée Lauder Revelation		✓			
	Lancôme Photogénic		✓			
	Maxfactor Seamless		✓			
	Maybelline True Illusion		✓			
Skincare (Face)	Christian Dior Capture Essentiel		✓			
	Christian Dior NoAge		✓			
	Clarins Hydra Balance Cream		✓			
	Clinique Stop Signs					✓
	Clinique 3 Steps					✓
	Clinique Super City Block					✓
	Lancôme Hydrazen		✓			
	Lancôme Vinéfit		✓			
	L'Oréal Hydrafresh (1)		✓			
	L'Oréal Hydrafresh (2)		✓			
	Shiseido The Skincare					✓
	Shiseido Vital Perfection					✓
	Shiseido Collection					✓
Skincare (Body)	Chanel Allure		✓			
	Clarins Body Lift			✓		
	Clinique Body Clinique					✓
	Salvatore Ferragamo Collection					✓
	Yves Saint Laurent Haute Tenue			✓		
	Clarins Sun Protection			✓		
	Estée Lauder Advanced Care		✓			
	Lancaster Sun Care Treatment			✓		
	Lancôme Flash Bronzer	✓ (Portuguese)	✓ (English)			
Lipstick	Bourjois Pour La Vie	✓ (drawing)				
	Chanel Infrarouge				✓	
	Estée Lauder Re-Nutritive All-Day ...				✓	
	Estée Lauder Pure Colour Crystal				✓	
	Lancôme Rouge Absolu		✓			
Nail Polish	Margaret Astor Pink Sensation		✓			
	Estée Lauder Pure Color					✓

Table 3 – Common pictures in cosmetics adverts

Brand	Product	‘Natural’	Naturally	Other
Bourjois	Teint Secret	‘An airless foundation for a sheer natural finish.’		
Christian Dior	Collection (Teint Glacé)	‘(...) this has a light, oil-free texture that evens out skin tone and gives a perfectly matte yet natural finish’		
Elisabeth Arden	Flawless Finish	‘Perfection never looked so natural.’		
Estée Lauder	Re-nutritive All-Day Lipstick			‘Feast your eyes on this glorious new collection of wines, browns, reds, pinks, corals, and naturals’
Kérastase	Résistance	‘Résistance from Kérastase offers extra strength to all hair, allowing it to recapture its perfect natural beauty.’		
Lancôme	Aroma Fit	‘The first aroma cosmetic body treatment range with natural fruit and vegetable extracts’		
	Flash Bronzer	‘A perfectly natural-looking sun kissed glow with skin that is supple and radiant.’		
	Photogénic		‘Skin looks <u>naturally</u> luminous, flawless.’	
	Rouge Absolue		‘(...)this new formula helps protect your lips naturally.’	
L’Oréal	Translucide		‘ <u>Naturally</u> luminous make-up’	
Mybelline	True Illusion	‘The newer natural’		
Shiseido	Soft Finish + Super Fit	‘Feels completely weightless and natural while lasting all day.’		
	Stay True + Superbalanced	‘So <i>Soft Finish Makeup</i> combines moisture-boosting ingredients in a light-yet-creamy texture, creating a smooth, natural glow.’		
Yves Saint Laurent	Teint Singulier	‘The assurance of a natural finish’		

Table 4 - ‘Natural’ (English)

Brand	Product	'Natural'	'Naturalmente'	Other
Biotherm	Aqua Teint Mat	'Uma textura ultra-ligeira e fresca que proporciona um aspecto mate <u>natural</u> durante 7 horas.'		
	Celluli-zone	'Este gel extremamente eficaz é um tratamento de ataque ultra-localizado para estimular a eliminação <u>natural</u> das gorduras (...).'		
	Hydra-Detox (packaging)	'O primeiro hidratante desintoxicante <u>natural</u> que neutraliza as toxinas epidérmicas (...).'		
Chanel	Teint Fluide Universel	'Détoxifiant <u>Naturel</u> ' 'Naturally Detoxifying' 'Acabamento de luminosidade <u>natural</u> '	'(...) o Teint Fluide Universel funde-se na pele unificando-a <u>naturalmente</u> '	
Christian Dior	Teint Glacé	'O prazer de uma maquilhagem rápida, para uma pele <u>natural</u> e fresca durante todo o dia.'		
	Mascara Flash	'Madeixas tom sobre tom para um efeito <u>natural</u> (...).'		
Cibelle	Colecção Falling			'Tão atraente que é a própria <u>natureza</u> quem anuncia a sua chegada.'
Clarins	Teint Multi-Régénérant	'Um activo tensor tão <u>natural</u> , o extracto de ébano (...).'		
Elisabeth Arden	Green Tea Line	'Altamente eficaz, esta linha combina a mais recente tecnologia com os benefícios naturais do extracto de chá verde (...) restabelecer, tonificar e revelar a beleza <u>natural</u> da pele.'		
Estée Lauder	Diminish	'A vitamina C e a Proteína de soro de leite ajudam a estimular o cologénio <u>natural</u> '		
Lancôme	Absolue	'(...) o desenvolvimento inédito de uma bio-rede reconstrutora™ baseada em poderosos activos <u>naturais</u> - inhome		

			selvagem, soja e alga castanha (...)'			
	Flash Bronzer		'Um bronzeador uniforme, <u>ultra-natural</u> e luminoso para uma <u>pele macia e suave</u> '			
Lierac	Teint Lift		'(...) podem obter-se maquilhagens de efeitos diferentes: transparente, natural ou reforçada.' 'Textura <u>natural(...)</u> '			
Maybelline Gemey	Express makeup		'Um look <u>natural</u> durante horas e horas'			
Shiseido	Bio-Performance Intensive Clarifying Essence		'Promove o processo de <u>esfoliação natural</u> da pele, reduzindo suavemente a sua aspereza'			
	Pureness		'Uma <u>aparência uniforme e natural</u> '			
Sisley	Hydrafresh		'(...) nova <u>Fórmula Intensiva</u> <u>enriquece-se</u> com o que há de mais recente a nível d <u>moléculas naturais</u> , <u>extraídas de Arroz</u> e de <u>Sésamo (...)</u> '			
	Sisleÿa		'(...) uma <u>sinergia de óleos essenciais</u> e de <u>fitoestimulinas</u> combinadas com um novo extracto <u>natural</u> de plantas (...)' 'Esta poderosa fórmula anti-idade contém múltiplos <u>extractos naturais</u> de plantas (...)'			
Yves Saint Laurent	Haute Tenue		'(...) o complexo <u>Gluco-Amino-Phosphore (...)</u> relança um processo <u>dinâmico de firmeza natural</u> .'			

Table 5 - ‘Natural’ (Portuguese)

Brand	Product Name	'Base'	'Fond de Teint'	'Fluído'
Biotherme	Aqua-Teint Mat			✓
Chanel	Teint Fluide Universel		✓	
Christian Dior	Teint Glacé		✓	
Cibelle	Aqualisse		✓	
Clarins	Teint Multi-Régénérant		✓	
Estée Lauder	Futurist	✓		
	Minute Makeup	✓		
	Revelation	✓		
Helena Rubinstein	Face Sculptor		✓	
Lancôme	Photogénic - Ad 1		✓	
	Photogénic - Ad 2	✓	✓	
Lierac	Teint Lift	✓		
Maxfactor	Lasting Performance	✓		
	Seamless	✓		
Maybelline Gemey	True Illusion		✓	
	Express Makeup		✓	
Nivea	Time Balance		✓	
Shideido	Pureness	✓		
Vichy	Aéra Teint		✓	✓

Table 6 - Portuguese terms for ‘foundation’ in cosmetics advertising

Brand	Product Name	'Foundation'	'Fond de Teint'	'Makeup'
Bourjois	Teint Secret	✓	(name)	
Christian Dior	Diorlift	✓		
	Collection (advertorial)	✓		
Clarins	Extra-Firming Foundation	✓		
Clinique	Soft Finish + Superfit	✓		✓
	Compact Makeup			✓
	StayTrue+Superbalanced	✓		(name)
Elisabeth Arden	Flawless Finish			✓
Estée Lauder	Revelation			✓
Lancôme	Teint Idole	✓		
	Photogénic			✓
Lóréal	Colour Endure			✓
	Translucide			✓
	Quick Stick	✓		✓
Margaret Astor	Perfect Balance			✓
Maxfactor	Seamless - Advert 1	✓		
	Seamless - Advert 2	✓		
	Facefinity	✓		✓
	3 in one	✓		
Maybelline	Non Stop			✓
	True Illusion			✓
Olay	Complete Radiance	✓		
	Stick Foundation	✓		
	Total Effects	✓		
Rimmel	Stay Matte	✓		
Yves Saint Laurent	Teint Singulier		(name)	✓

Table 7 - English terms for ‘foundation’ in cosmetics advertising

Brand and Product Name	Text
Biotherm Draine'Up Lifteur	'Rapidamente o oval do rosto mais firme e mais tónico, torna-se mais leve, remodela-se.'
Galénic	'Com este gel fluído em frasco doseador 14 dias são suficientes para que a sua pele recupere o aspecto liso, tonacidade e firmeza.'
Helena Rubinstein Face Sculptor	'Tonifica a pele a fim de remodelar o rosto.'
Lancôme Aroma Tonic	'Resultado: alegria de viver e tonicidade, pele lisa e cheia de vida.'
Stendhal Soin Auto-Rajeunissant	'Respeitada e mais resistente, a sua pele volta a encontrara firmeza, tonacidade e luminosidade.'
Yves Saint Laurent Grand Jour	'Dia após dia, ela torna-se mais resistente e mais tónica.'
Yves Saint Laurent Le Soin	'Ele eleva instantemente os seios dinamizando a sua tonicidade.' 'O corpo recupera a firmeza e uma nova densidade tónica'

Table 8 – Occurrences of ‘tonificar’ and related words in Portuguese adverts

APPENDIX 4 – LIST OF ADVERTISEMENTS MENTIONED IN THE TEXT

Adolpho Dominguez Alegria	<i>Elle</i> , Portuguese Edition, November 2000
Alfred Dunhill Desire	<i>Cosmopolitan</i> , Portuguese Edition, December 2000
Armani Aqua di Giò (Men)	<i>Men's Health</i> , Portuguese Edition, July 2003
Armani Aqua di Giò (Women)	<i>Cosmopolitan</i> , Portuguese Edition February 2000
Armani Get Together	<i>Cosmopolitan</i> , Portuguese Edition, January 1999
Armani Get Together	<i>Elle</i> , UK Edition, April 2000
Azzaro Chrome	<i>Quo</i> , June 1999
Azzaro Chrome	http://www.parfum-azzaro.com/advertkrm.html , accessed on 11-03-2000
Azzaro Chrome	<i>Caras</i> , 18 March 2000
Azzaro Eau Belle	<i>Cosmopolitan</i> , Portuguese Edition, May 2000
Azzaro Pour Homme	<i>Quo</i> , June 1999
Azzaro Pour Homme	<i>Caras</i> , March 2000
Azzaro Pour Homme	http://www.parfum-azzaro.com/advertaph.html , accessed on 11-03-2000
Biotherm Draine'Up Lifteur	<i>Elle</i> , Portuguese Edition, July 2000
Boncilla Cosmetics (1923)	http://www.scriptorum.lib.duke.edu/dynaweb/adacces/beauty/cosmetics1920s/@generic_ , accessed on 24-03-2003
Boucheron Jaïpur Homme	<i>Revista Expresso</i> , 18 December 1999
Bourjois Comme Par Magie	<i>Elle</i> , Portuguese Edition, June 2000
Bourjois Comme Par Magie	<i>Cosmopolitan</i> , UK Edition, March 2000
Bourjois Pour La Vie	<i>Cosmopolitan</i> , UK Edition, December 2000
Bourjois Pour La Vie	<i>Máxima</i> , November 2000
Bourjois Renaissance Hippie	<i>Elle</i> , Portuguese Edition, May 2000

Bourjois Teint Secret	<i>Cosmopolitan</i> , UK Edition, May 1998
Bvlgari Black	<i>Cosmopolitan</i> , Portuguese Edition, May 1998
Bvlgari Green Tea Collection	<i>Elle</i> , Portuguese Edition, June 2000
By Dolce & Gabbana	<i>Cosmopolitan</i> , Portuguese Edition, June 1998
Cacharel Anais Anais	<i>Elle</i> , Portuguese Edition, January 1999
Cacharel Anais Anais	<i>Cosmopolitan</i> , UK Edition, November 1997
Cacharel Anais Anais	www.cacharel.com
Cacharel Anais Anais	www.cacharel.com
Cacharel Eau D'Éden	<i>Cosmopolitan</i> , Portuguese Edition, June 1998
Cacharel Eau D'Éden	<i>British Airways</i> , May 1995
Cacharel Eau D'Éden	<i>Télérama</i> , 30 November 1994
Cacharel Eau D'Éden	<i>El País</i> , 28 April 1996
Calvin Klein Obsession	<i>Cosmopolitan</i> , Portuguese Edition, April 1999
Calvin Klein Truth	<i>Elle</i> , UK Edition, July 2001
Carolina Heerea 212	<i>Cosmopolitan</i> , Portuguese Edition, May 2000
Carolina Herrera 212	<i>Elle</i> , UK Edition, April 2000
Carolina Herrera 212 (Men)	<i>Elle</i> , UK Edition, April 2000
Carolina Herrera 212 On Ice	<i>Cosmopolitan</i> , April 2001
Cerruti Image	<i>Máxima</i> , December, 2001
Chanel 5	<i>Cosmopolitan</i> , UK Edition, April 2000
Chanel Allure (cosmetics)	<i>Cosmopolitan</i> , Portuguese Edition, June 1998
Chanel Allure (cosmetics)	<i>Cosmopolitan</i> , UK Edition
Chanel Allure (fragrance)	<i>Máxima</i> , December 1996
Chanel Allure (fragrance)	<i>Cosmopolitan</i> , UK Edition, November 1997

Chanel Allure (Men)	<i>Elle</i> , UK Edition, July 2001
Chanel Allure (Men)	<i>Elle</i> , UK Edition, June 2001
Chanel Infrarouge	<i>Máxima</i> , May 2001
Chanel Infrarouge	<i>Elle</i> , UK Edition, June 2001
Christian Dior Capture Essentiel	<i>Cosmopolitan</i> , UK Edition, October 2000
Christian Dior Capture Essentiel	<i>Elle</i> , Portuguese Edition, May 2000
Christian Dior Eau de Dior	<i>Máxima</i> , July 2000
Christian Dior Hypnotic Poison	<i>Cosmopolitan</i> , Portuguese Edition, January 1999
Christian Dior J'adore	<i>Caras</i> , 18 March 2000 (parallel translation)
Christian Dior J'adore	<i>Elle</i> , Portuguese Edition, May 2000 (untanslated)
Christian Dior J'adore	<i>Cosmopolitan</i> , UK Edition, March 2000
Christian Dior Teint Glacé	<i>Caras</i> , 11 March 2000
Christian Lacroix (parfum)	<i>Caras</i> , 25 March 2000
Cibelle Baby	<i>Elle</i> , Portuguese Edition, May 2000
Clairol Hydrience	<i>Cosmopolitan</i> , UK Edition, March 2000
Clarins Body Lift	<i>Elle</i> , UK Edition April 2000
Clarins Couleurs de L'Émotion	<i>Máxima</i> , November 2000
Clarins Crème Désaltérante Multi-hydratante	<i>Elle</i> , Portuguese Edition, November 2000
Clarins Eau Dynamisante	<i>Elle</i> , Portuguese Edition, June 2001
Clarins Extra-Firming Foundation	<i>Cosmopolitan</i> , UK Edition, February 2000
Clarins Lift Minceur (body lift)	<i>Cosmopolitan</i> , Portuguese Edition, April 1999
Clarins Moisture Quenching Hydra-Balance Cream	<i>Cosmopolitan</i> , UK Edition, October 2000
Clarins Sun	<i>Elle</i> , UK Edition, July 2001

Clarins Sun	<i>Máxima</i> , May 1998
Clarins Teint Multi-Régénérant	<i>Elle</i> , Portuguese Edition, March 2000
Clarins Teint Multi-Régénérant	http://www.clarins.fr/fr/main/pb2/produit.cfm?Id=175 , accessed on 10-01-2001
Clarks	<i>Cosmopolitan</i> , Portuguese Edition, May 1998
Clinique Body	<i>Cosmopolitan</i> , UK Edition, April 2000
Clinique Body	<i>Elle</i> , Portuguese Edition, May 2000
Clinique Exceptionally Soothing Cream	<i>Cosmopolitan</i> , UK Edition, September 1997
Clinique Stop Signs	<i>Elle</i> , Portuguese Edition, March 2000
Clinique Stop Signs	<i>Cosmopolitan</i> , UK Edition, March 2000
Clinique Super City Block	<i>Máxima</i> , July 2000
Clinique Super City Block	<i>Elle</i> , UK Edition, June 2001
Courchevel Savoie Ski Resort	<i>Elle</i> , Portuguese Edition, November 2002
Cover Girl	<i>Cosmopolitan</i> , UK Edition, May 1998
Deborah Belleza Italiana	<i>Cosmopolitan</i> , Portuguese Edition, February 2000
Deborah Rosso 24 Ore Eclat	<i>Elle</i> , Portuguese Edition, May 2000
Dior No-Age Essentiel	<i>Elle</i> , Portuguese Edition, June 2001
Dolce & Gabbana (parfum)	<i>Máxima</i> , April 2000
Dosha	<i>Máxima</i> , December, 2001
Edna Wallace Hopper (1926)	http://scriptorium.lib.duke.edu/dynaweb/adaccess/beauty/cosmetics/1920s/@Generic , accessed on 24-03-2003
Elizabeth Arden (1924 advert)	http://scriptorium.lib.duke.edu/dynaweb/adaccess/beauty/cosmetics/1920s/@GenericBH/BH13/BH1356-72dpi.jpeg , accessed on 24-03-2003
Elizabeth Arden 5th Avenue	<i>Activa</i> , June 1997
Elizabeth Arden 5th Avenue	<i>Cosmopolitan</i> , UK Edition, November 1997

Elizabeth Arden Body	<i>Elle</i> , Portuguese Edition, June 2001
Elizabeth Arden Green Tea	<i>Elle</i> , Portuguese Edition, June 2000
Elizabeth Arden Millenium Energist	<i>Caras</i> , 11 March 2000
Escada Sentiment	<i>Cosmopolitan</i> , UK Edition, December 2000
Estée Lauder 100% Time Release Moisture Creme	<i>Cosmopolitan</i> , Portuguese Edition, February 2000
Estée Lauder Advanced Suncare	<i>Elle</i> , UK Edition, May 2000
Estée Lauder Advanced Suncare	<i>Máxima</i> , July 2000
Estée Lauder Futurist	<i>Elle</i> , Portuguese Edition, February 2000
Estée Lauder Individualist Mascara	<i>Cosmopolitan</i> , Portuguese Edition, June 1998
Estée Lauder Light Source	<i>Máxima</i> , December 2000
Estée Lauder Pure Color	<i>Elle</i> , Portuguese Edition, June 2000
Estée Lauder Pure Color Crystal	<i>Elle</i> , UK Edition, July 2001
Estée Lauder Re-Nutritiv All-Day Lipstick	<i>Elle</i> , Portuguese Edition, June 2001
Estée Lauder Re-Nutritiv All-Day Lipstick	<i>Elle</i> , Portuguese Edition, March 2000
Estée Lauder Resilience Lift	<i>Máxima</i> , August 2000
Estée Lauder Revelation	<i>Elle</i> , Portuguese Edition, November 2000
Estée Lauder Revelation	<i>Elle</i> , UK Edition, April 2000
Estée Lauder Uline	<i>Cosmopolitan</i> , UK Edition, March 2000
Façonnable	<i>Máxima</i> , November 2000
Galenic Hydra-Extrême	<i>Máxima</i> , July 2000
Giorgio Armani Get Together	<i>Cosmopolitan</i> , Portuguese Edition, January 1999
Giorgio Armani Get Together	<i>Elle</i> , UK Edition, April 2000

Giorgio Armani Sensi	<i>Elle</i> , Portuguese Edition, November 2002
Giorgio Armani Sensi	www.giorgioarmani.com, accessed on 19-06-2000
Giorgio Beverly Hills	<i>Cosmopolitan</i> , UK Edition, November 1997
Giorgio Beverly Hills	http://perso.wanadoo.fr/imagesdeparfums/giorgio_beverly_hills/Giorgio_image01. , accessed on 11-09-2003
Givenchy Hot Couture	<i>Máxima</i> , November 2000 (translated version)
Givenchy Hot Couture	<i>Elle</i> , Portuguese Edition, November 2000 (untranslated)
Gucci Envy (Men)	<i>Cosmopolitan</i> , Portuguese Edition, June, 1998
Gucci Envy (Men/Women)	<i>Elle</i> , UK Edition, May 2000
Gucci Rush (Men)	<i>Máxima</i> , November 2000
Gucci Rush (Women)	<i>Elle</i> , Portuguese Edition, May 2000
Gucci Rush (Women)	<i>Elle</i> , UK Edition, April 2000
Guerlain Aqua Allegoria	<i>Elle</i> , Portuguese Edition, May 2000
Guerlain Aqua Allegoria	<i>Elle</i> , UK Edition, May 2000
Guerlain Champs Elysées	<i>Cosmopolitan</i> , UK Edition, November 1997
Guerlain Champs Elysées	<i>Máxima</i> , December 1996
Guerlain Issima	<i>Máxima</i> , April 2000
Harley-Davidson Destiny	<i>Elle</i> , Portuguese Edition, February 2000
Helena Rubinstein Face Sculptor	<i>Máxima</i> , May 2001
Helena Rubinstein Urban Active	<i>Elle</i> , Portuguese Edition, June 2001
Hermès 24 Fauburg	<i>Máxima</i> , November 2000
Hermès 24 Fauburg	<i>Cosmopolitan</i> , UK Edition, December 2000
Hermès Rouge	<i>Máxima</i> , December 2001
Hugo Boss (women)	<i>Cosmopolitan</i> , UK Edition, March 2000
Hugo Boss Elements Aqua	<i>Máxima</i> , December 1996

J. Del Pozo Adventure Quasar	<i>Caras</i> , 18 March, 2000
J. Del Pozo Halloween	<i>Elle</i> , Portuguese Edition, January 1999
Jean Paul Gaultier Classique	<i>Máxima</i> , November 2000
Jean Paul Gaultier Fragile	<i>Cosmopolitan</i> , UK Edition, December 2000
Johnson's pH 5.5	<i>Cosmopolitan</i> , UK Edition, September 1997
La Prairie Extrait of Skin Caviar Firming Complex	<i>Quo</i> , June 1999 (translated Portuguese version)
La Prairie Extrait of Skin Caviar Firming Complex	<i>On Air Shopping On Board</i> , TAP Air Portugal, Summer 2002 (parallel translation)
Lacoste (Men)	<i>Elle</i> , Portuguese Edition, November 2000
Lacoste sportswear	<i>Máxima</i> , May 2001
Lalique Claire de Nilang	<i>Activa</i> , June 1997
Lancaster Sun	<i>Cosmopolitan</i> , Portuguese Editio, August 2000
Lancaster Sun	<i>Cosmopolitan</i> , UK Edition, April 2000
Lancôme Aroma Calm	<i>Máxima</i> , July 2000
Lancôme Colour Gloss	<i>Cosmopolitan</i> , Portuguese Edition, June 1998
Lancôme Flash Bronzer	<i>Cosmopolitan</i> , Portuguese Edition, May 2000
Lancôme Flash Bronzer	<i>Elle</i> , UK Edition, June 2001
Lancôme Hydrazen	<i>Máxima</i> , July 2000
Lancôme Hydrazen	<i>Harpers & Queen</i> , February 2000
Lancôme Lip Dimension	<i>Elle</i> , UK Edition, July 2001
Lancôme Miracle	<i>Máxima</i> , May 2001
Lancôme Miracle (UK)	http://www.lancome.co.uk/_en/_gb/fragrance/miracle/index.aspx?CategoryCode=AXEFragrance , accessed on 13-06-2003
Lancôme Miracle (Spain)	http://www.lancomespain.com/_es/_es/fragrance/mir

	acle/index.aspx?CategoryCode=AXEFragrance, accessed on 13-06-2003
Lancôme Miracle (Argentina)	http://www.lancomevip.com.ar/gama/fragancias/subcategoria.asp?Gama=302Categoria=32 , accessed on 13-06-2003
Lancôme Miracle (Italy)	http://www.lancome.com/_italy/fragrance/miracle/miracle.asp , accessed on 13-06-2003
Lancôme Miracle (Mexico)	http://www.lancome.com.mx/_es/_mx/fragrance/miracle/index.aspx?CategoryCode=AXEFragrance , accessed on 13-06-2003
Lancôme Ô-Oui (Denmark)	http://www.lancome.com/_denmark/fragrance/oooui.asp , accessed on 25-04-2000
Lancôme Ô-Oui (Germany)	http://www.lancome.com/_germany/planet-beauty/fragrance/p_oooui.htm , accessed on 25-04-2000
Lancôme Ô-Oui (Italy)	http://www.lancome.com/_italy/fragrance/oooui.asp , accessed on 25-04-2000
Lancôme Ô-Oui (Japan)	http://www.lancome.com/_japan/fragrance/oooui.asp , accessed on 15-06-2000
Lancôme Ô-Oui (Netherlands)	http://www.lancome.com/_nederland/planet-beauty/fragrance/oooui.asp , accessed on 15-06-2000
Lancôme Ô-Oui (Portugal)	<i>Cosmopolitan</i> , Portuguese Edition, August 2000
Lancôme Ô-Oui (Spain)	http://www.lancome.com/_spain/fragrance/oooui.asp , accessed on 14-06-2000
Lancôme Ô-Oui (Sweden)	http://www.lancome-se.com/dofter/oui/index.html , accessed on 15-06-2000
Lancôme Ô-Oui (U.S.A.)	http://www1.lancome.com/fragrance/oooui.asp , accessed on 25-04-2000
Lancôme Ô-Oui (UK)	http://www.lancome.com/_uk/fragrance/oooui.asp , accessed on 11-03-2000
Lancôme Photogénic	<i>Cosmopolitan</i> , Portuguese Edition, April 2000 <i>Cosmopolitan</i> , Portuguese Edition, May 2000 <i>Elle</i> , Portuguese Edition, June 2000

	<i>Elle</i> Portuguese Edition, November 2000
Lancôme Photogénic	<i>Elle</i> , UK Edition, May 2000 <i>Cosmopolitan</i> , UK Edition, April 2000
Lancôme Photogénic	http://www.lancome.com/_france/bdd/display.asp , accessed on 25-10-2000
Lancôme Poème (Denmark)	http://www.lancome.com/_denmark/fragrance/poeme.asp , accessed on 25-04-2000
Lancôme Poème (Germany)	http://www.lancome.com/_germany/planet-beauty/fragrance/p_poeme.htm , accessed on 25-04-2000
Lancôme Poème (Italy)	http://www.lancome.com/_italy/fragrance/poeme.asp , accessed on 25-04-2000
Lancôme Poème (Japan)	http://www.lancome.com/_japan/planet-beauty/fragrance/P_poeme.htm , accessed on 25-04-2000
Lancôme Poème (Netherlands)	http://www.lancome.com/_nederland/planet-beauty/fragrance/P_poeme.htm , accessed on 25-04-2000
Lancôme Poème (Portugal)	<i>Cosmopolitan</i> , Portuguese Edition, January 1999
Lancôme Poème (Spain)	http://www.lancome.com/_spain/fragrance/poeme.asp , accessed on 14-06-2000
Lancôme Poème (Sweden)	http://www.lancome-se.com/dofter/P_poeme.html , accessed on 25-04-2000
Lancôme Poème (U.S.A.)	http://www1.lancome.com/fragrance/poeme.asp , accessed on 25-04-2000
Lancôme Poème (UK)	http://www.lancome.com/_uk/fragrance/poeme.asp , accessed on 13-03-2000
Lancôme Rénergie Contour Lift	<i>Elle</i> , Portuguese Edition, November 2000
Lancôme Teint Idole	<i>Cosmopolitan</i> , UK Edition, September 1997
Lancôme Trésor	<i>Elle</i> , Portuguese Edition, January 1999
Lancôme Trésor (Denmark)	http://www.lancome.com/_denmark/fragrance/tresor .

	asp, accessed on 25-04-2000
Lancôme Trésor (Germany)	http://www.lancome.com/_germany/planet-beauty/fragrance/p_tresor.htm , accessed on 25-04-2000
Lancôme Trésor (Italy)	http://www.lancome.com/_italy/fragrance/tresor.asp , accessed on 25-04-2000
Lancôme Trésor (Japan)	http://www.lancome.com/_japan/planet-beauty/fragrance/P_tresor.htm , accessed on 25-04-2000
Lancôme Trésor (Netherlands)	http://www.lancome.com/_nederland/planet-beauty/fragrance/P_tresor.htm , accessed on 25-04-2000
Lancôme Trésor (Sweden)	http://www.lancome-se.com/dofter/P_tresor.html , accessed on 25-04-2000
Lancôme Trésor (U.S.A.)	http://www1.lancome.com/fragrance/tresor.asp , accessed on 25-04-2000
Lancôme Trésor (UK)	http://www.lancome.com/_uk/fragrance/tresor.asp , accessed on 24-04-2000
Lancôme Vinéfit	<i>Cosmopolitan</i> , UK Edition, October 2000
Lancôme Vinéfit	<i>Cosmopolitan</i> , Portuguese Edition, August 2000
Lancôme Vinéfit	http://www.lancome.com/_france/skincare/animation/vinefit.savoir.asp , accessed on 25-10-2000
Laura Biagiotti Roma	http://www.laurabiagiotti.com/fragrance/roma_dona.htm , accessed on 05-06-2000
Laura Biagiotti Sotto Voce	<i>Máxima</i> , December 1996
Laura Biagiotti Sotto Voce	http://www.laurabiagiotti.com/fragrance/sottovoce.htm , accessed on 05-06-2000
L'Eau D'Issey Miyake	<i>Elle</i> , UK Edition, May 2000
L'Eau D'Issey Miyake	<i>Elle</i> , Portuguese Edition, June 2000
L'Oréal Kérastase Soothing Hair Bath	<i>Cosmopolitan</i> , UK Edition September 1997

L'Oréal Plénitude Hydrafresh	<i>Caras</i> , 25 March 2000
L'Oréal Plénitude Hydrafresh	<i>Cosmopolitan</i> , UK Edition, March 2000
L'Oréal Plénitude Hydrafresh	<i>Cosmopolitan</i> , UK Edition, October 2000
L'Oréal Plénitude Hydrafresh	<i>Máxima</i> , July 2000
Margaret Astor Pink Sensation	<i>Cosmopolitan</i> , Portuguese Edition, April 1999
Max Factor Facefinity	<i>Cosmopolitan</i> , UK Edition, October 2000
Maxfactor Seamless	<i>Cosmopolitan</i> , UK Edition, April 2000
Maxfactor Seamless	<i>Cosmopolitan</i> , Portuguese Edition, May 2000
Maybelline Gemey Express Makeup	<i>Cosmopolitan</i> , Portuguese Edition, April 2000
Maybelline Moisture Whip	<i>Cosmopolitan</i> , UK Edition, October 2000
Maybelline Smooth Result	<i>Máxima</i> , Decemembr 2001
Maybelline True Illusion	<i>Elle</i> , Portuguese Edition, February 2000
Maybelline True Illusion	<i>Cosmopolitan</i> , UK Edition, April 2000
Monsoon Eau	<i>Cosmopolitan</i> , UK Edition, May 1998
Monsoon Parfums	<i>Cosmopolitan</i> , Uk Edition, November 1997
Mont Blanc (sun glasses)	<i>Máxima</i> , December 2001
Montana Blu	<i>Cosmopolitan</i> , Portuguese Edition, December 2000
Montana Just Me	<i>Cosmopolitan</i> , Portuguese Edition, June 1998
Moschino Cheap and Chic	<i>Elle</i> , Portuguese Edition, February 2000 (untranslated version)
Moschino Cheap and Chic	<i>Elle</i> , Portuguese Edition, May 2000 (parallel translation)
Nescafé	<i>Cosmopolitan</i> , Portuguese Edition, June 1998
Nina Ricci Belle de Minuit	<i>Cosmopolitan</i> , Portuguese Edition, May 2000
Nina Ricci L'Air du Temps	<i>Cosmopolitan</i> , Portuguese Edition, December 2000

Nina Ricci L'Air du Temps (eau de toilette)	<i>Máxima</i> , November 2000
Nina Ricci Les Belles de Ricci	<i>Cosmopolitan</i> , Portuguese Edition, February 2000
Nivea Firming Lotion	<i>Cosmopolitan</i> , UK Edition, May 1998
O Boticário Carpe Diem	<i>Cosmopolitan</i> , Portuguese Edition, December 2000
Oil of Ulay Radiance Daily Renewal Cream	<i>Cosmopolitan</i> , UK Edition, September 1997
Oil of Ulay Renewal Cream	<i>Cosmopolitan</i> , UK Edition, Septemebr 1997
Olay Complete Radiance Foundation	<i>Elle</i> , UK Edition, June 2001
Olay Total Effect Make-Up	<i>Elle</i> , UK Edition, April 2000
Orlane B21	<i>Elle</i> , UK Edition, December 2001
Oscar de La Renta (parfum)	<i>Cosmopolitan</i> , UK Edition, December 2000
Paco Rabanne Ultraviolet	<i>Cosmopolitan</i> , Portuguese Edition, February 2000
Paco Rabanne Ultraviolet	<i>Elle</i> , UK Edition, April 2000
Paco Rabanne XS	<i>Máxima</i> , December 2000
Paco Rabanne XS	<i>Elle</i> , Portuguese Edition, May 2000
Palmer's Cocoa Butter Formula	<i>Elle</i> , UK Edition, April 200
Palmer's Cocoa Butter Formula	<i>Cosmopolitan</i> , UK Edition, October 2000
Palmolive Vitamins	<i>Cosmopolitan</i> , UK Edition, October 2000
Pantene Pro-V Essentials	<i>Elle</i> , Portuguese Edition, November 2000
Pantene Pro-V Essentials	<i>Elle</i> , UK Edition, May 2000
Ralph Lauren Polo Sport	<i>Activa</i> , July 1997
Ralph Lauren Polo Sport	<i>Cosmopolitan</i> , UK Edition, November 1997
Ralph Lauren Romance	<i>Máxima</i> , April 2000
Ralph Lauren Romance	<i>Cosmopolitan</i> , UK Edition, March 2000

Ray-Ban	<i>Máxima</i> , December 2001
Rochas Tocadilly	<i>Cosmopolitan</i> , Portuguese Edition, June 1998
S. Z. Dupont	<i>Elle</i> , Portuguese Edition, January 1999 (untranslated)
S. Z. Dupont	<i>Elle</i> , Portuguese Edition, June 2001 (translated)
S. Z. Dupont	<i>Máxima</i> , May 2001
Salvatore Ferragamo (fragrance)	<i>Quo</i> , June 1999
Salvatore Ferragamo Summer Collection	<i>Elle</i> , Portuguese Edition, June 2000
Sergio Tacchini Eau de Toilette	<i>Caras</i> , 18 March 2000
Shiseido Benefiance Eye Treatment Mask	<i>Máxima</i> , April 2000
Shiseido Bio-Performance Advanced Super Revitalizer	<i>Cosmopolitan</i> , Portuguese Edition, April 1999
Shiseido Bio-Performance Intensive Clarifying Essence	<i>Cosmopolitan</i> , Portuguese Edition, April 1999
Shiseido Collection	<i>Elle</i> , Portuguese Edition, May 2000
Shiseido Collection	<i>Elle</i> , UK Edition, April 2000
Shiseido Collection (1)	<i>Elle</i> , Portuguese Edition, May 2000
Shiseido Collection (2)	<i>Elle</i> , Portuguese Edition, March 2000
Shiseido The Skincare	http://www.shiseido.co.jp/p/p0001sts/html/main.htm , accessed on 25-10-2000
Shiseido The Skincare	<i>Elle</i> , UK Edition, June 2001
Shiseido The Skincare	<i>Máxima</i> , April 2000 (four-page advert)
Shiseido The Skincare (English)	http://www.shiseido.com.jp/e/e0001sts/html/intro3/html , accessed on 31-10-2000
Shiseido The Skincare (France)	http://www.shiseido.co.jp/f/f0001sts/html/main.htm , accessed on 25-10-2000
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Shiseido The Skincare (Italy)	http://www.shiseido.co.jp/i/i0001sts/html/main.htm , accessed on 25-10-2000
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Shiseido The Skincare Day Essential Moisturiser	<i>Elle</i> , Portuguese Edition, June 2001
Shiseido Vital Perfection	<i>Cosmopolitan</i> , UK Edition, November 1997
Shiseido Vital perfection	<i>Activa</i> , June 1997
Shiseido Zen	<i>Cosmopolitan</i> , Portuguese Edition, December 2000
Silhouette	<i>Máxima</i> , December 2001
Swatch Turnover	<i>Elle</i> , Portuguese Edition, November 2002
Tagheur	<i>Elle</i> , Portuguese Edition, November 2002
TAP Air Portugal	<i>TAP Atlantis</i> , January-February 1998
Throttleman	(Leaflet)
Tian Shen	<i>Cosmopolitan</i> , UK Edition, December 2000
Timotei	<i>Elle</i> , UK Edition, July 2001
Tommy Hilfiger Athletics	<i>Elle</i> , Portuguese Edition, January 1999
Trussardi (parfum)	<i>Elle</i> , Portuguese Edition, March 2000
Valentino Very Valentino	<i>Cosmopolitan</i> , UK Edition, February 2000
Valentino Very Valentino (1)	<i>Caras</i> , 22 April 2000

Valentino Very Valentino (2)	<i>Cosmopolitan</i> , Portuguese Edition, June 1998
Van Cleef & Arpels	<i>Máxima</i> , April 2000
Vaseline (cactus picture)	<i>Cosmopolitan</i> , UK Edition, September 1997
Vaseline (camel picture)	<i>Cosmopolitan</i> , UK Edition, November 1997
Versace Versus	<i>Máxima</i> , July 2000
Vichy Aera Teint	<i>Máxima</i> , April 2000
Vichy Réti.C	<i>Máxima</i> , April 2000
Victorio Lucchino Abril	<i>Cosmopolitan</i> , Portuguese Edition, June 1998
Yves Saint Laurent Baby Doll	<i>Cosmopolitan</i> , UK Edition, March 2000
Yves Saint Laurent Baby Doll	<i>Elle</i> , Portuguese Edition, March 2000
Yves Saint Laurent Haute Tenue	<i>Elle</i> , Portuguese Edition, June 2000
Yves Saint Laurent Haute Tenue	<i>Elle</i> , UK Edition, April 2000
Yves Saint Laurent Le Soin (1)	<i>Elle</i> , Portuguese Edition, May 2000
Yves Saint Laurent Le Soin (2)	<i>Elle</i> , Portuguese Edition, June 2000